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SUCCESS ATTENDS SECOND ANNUAL FESTIVAL HELD IN ASHEVILLE, N. C.

Results Encourage Backers, Although Small Deficit Is Faced—Philadelphia Festival Orchestra Plays Under Thaddeus Rich—Wade R. Brown Is Musical Director—Paul Althouse, Grace Potter Carroll, Anna Case, Charles Marshall, Francis MacMillen, Helen Pugh, Henri Scott, William Simmons, Marie Sundelius, Joy Sweet and Cyrena Van Gordon as Soloists

ASHEVILLE, N. C., Aug. 20.—The second annual music festival held here under the auspices of the Asheville Music Festival Association, from Aug. 8 to Aug. 13, has taken its place as the most important event in the musical history of North Carolina. In the view of the guarantors, the concerts were a decided success, and the enthusiasm of the backers of the project is manifested in the assertion that the Festival will be held again next year.

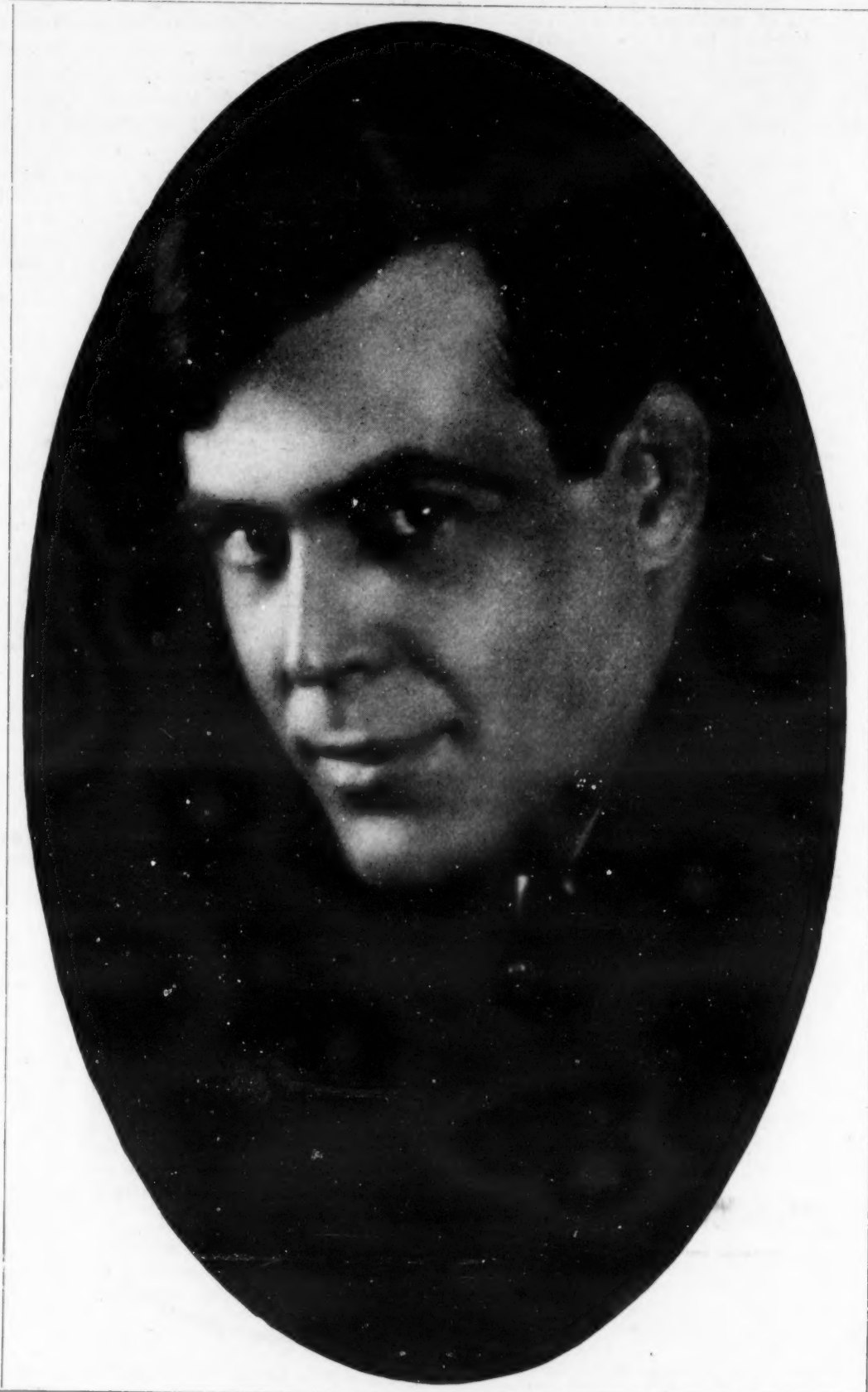
While a small deficit is to be faced, the attendance at the six days' performances evinced the widespread interest in music throughout the State. The audiences were drawn from all parts of North Carolina, and visitors from States far distant were also present in numbers. Large delegations attended from Cincinnati, Ohio, and Atlanta, Ga., and Florida also sent a numerous contingent.

The principal attraction was the Philadelphia Festival Orchestra of fifty men, under the conductorship of Dr. Thaddeus Rich. Eleven soloists, a festival chorus of 200 voices and a children's chorus of 250 singers appeared at the concerts.

The First Program

The opening concert on Monday evening, Aug. 8, was a gala event, with a brilliant assemblage of Southern society and music lovers. Cyrena Van Gordon, contralto, and Henri Scott, bass, were the soloists. Miss Van Gordon's first number, "O mio Fernando," from "La Favorita," did not give the singer adequate opportunity to show her vocal range, but in *Brünnhilde's* Cry she came into her own, and revealed great dramatic intensity. She sang two encores, "Stride la Vampa," from "Trovatore," and "Invocation to Life," a new work by Charles Gilbert Spross. The song, which the composer dedicated to Miss Van Gordon, had its first presentation here.

Mr. Scott sang with brilliancy and power the Toreador Song from "Carmen," and displayed a temperamental style in "Le Tambour Major" from "Le Cid." He gave as encores the "Evening Star" from "Tannhäuser," and Oley Speaks' "On the Road to Mandalay," receiving an ovation.



JOHN POWELL

American Pianist and Composer Whose Prowess Has Commanded Admiration of Europeans as Well as His Countrymen at Home. (See Page 8)

Dr. Rich was cordially welcomed by the audience. The orchestral program began with the "Tannhäuser" Overture, played with dignity and breadth. Other numbers were the "Bacchanale" from "Samson et Dalila," and "Les Préludes" by Liszt. The "Rakoczy March," by the same composer, was given as an encore.

Festival Chorus Appears

The Asheville Festival Chorus made its first appearance under the leadership of Wade R. Brown in the second concert on Tuesday evening. Although the rehearsals did not begin until late in June, the chorus displayed excellent training,

and sang with spirit and assurance. Their number was Coleridge-Taylor's "Hiawatha's Wedding Feast." Paul Althouse, tenor, was the soloist, and sang effectively "Onaway Awake." In the second half of the program Mr. Althouse was heard in the aria, "Celeste Aida," to which he gave as an encore the "Blind Ploughman," by Robert Clarke. The "Ah, Fuyez" aria from Massenet's "Manon" was sung with fine artistic effect, and Mr. Althouse was obliged to give two encores—"La Donna è Mobile" from "Rigoletto," and "Life," by Pearl

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CHICAGO FORESEES DAZZLING SEASON IN NEW REGIME'S OPERA PROSPECTUS

Return of Spangler Quickens Interest and Redoubles Enthusiasm — Premières of Prokofieff Opera and New Ballets Vie with Engagement of Twenty-one New Artists—Rôles in Which Débuts Will Be Made Are Disclosed — Standard Works for First Half of Season—American Art to Be Represented by Revivals of Carpenter and Borowski Ballets

CHICAGO, Aug. 22.—With the return from Europe of George M. Spangler, new business manager of the Chicago Grand Opera Association and courier extraordinary of Mary Garden, interest in the forthcoming season of opera was greatly quickened and enthusiasm over what the forthcoming prospectus will contain was redoubled.

Mr. Spangler's return ahead of Miss Garden after his extended shopping trip abroad, during which he and the directrix acquired a collection of operatic jewels to dazzle audiences at the Auditorium this winter, brought a disclosure of interesting details as to the rôles in which some of the twenty-one new singers will make their American débuts.

In the quest for future additions to the company, Mr. Spangler said Spain, Italy, France, Germany, Poland, Russia and even less well known lands had been combed, with results that will appear the season after next even more, perhaps, than in the dazzling span of opera which Chicago foresees for the approaching winter.

The repertoire promised shows an alluring combination of novelties with old favorites. Prokofieff's long talked-of "The Love of Three Oranges" will be heard at last, in Russian, and with a Russian cast. This will be a world première. The American première of "Snegourochka" will also be given, with Lydia Lipkowska in the title rôle. Pavley and Oukrainsky will present three new ballets—"La Fête a Robinson," Liszt's "Les Préludes," and Beethoven's "The Creatures of Prometheus."

What the Répertoire Promises

Among the interesting revivals are "Salome," with Miss Garden, "Samson et Dalila," "L'Heure Espagnol," "La Navarraise," and several of the Wagner operas, at least "Die Meistersinger," "Tannhäuser," and "Tristan and Isolde," which are to be sung in German for the first time since the war. In these last

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Chicago Expects Notable Season

[Continued from page 1]

three Richard Schubert, the German tenor, who is said to have created a furore throughout central Europe, and Edward Lankow, the Polish bass, will be heard.

The standard repertoire for the first half of the ten-week season which opens Nov. 14 will include "Louise," "Tosca," "Bohème," "Traviata," "Carmen," "Lucia," "Romeo and Juliet," "Trova-tore," "Barber of Seville," "Madama Butterfly," "Monna Vanna," "Rigoletto," "Le Jongleur de Notre Dame," "Aïda," "L'Amore dei Tre Re," and "Tales of Hoffmann." Carpenter's ballet, "The Birthday of the Infanta," and Borowski's "Boudour" will be repeated.

Twenty-one New Singers

The twenty-one new singers are Vicente Ballester, Spanish baritone from the Teatro Reale, Madrid (début to be as the Count in "Trova-tore"); Lina Cavalieri, dramatic soprano, to return to opera in "Thais," "Tosca," "Werther" and "Tales of Hoffmann"; Jeanne Dusseau, French-Canadian soprano, to be heard in "Pagliacci" and in "Jewels of the Madonna"; Claire Dux, lyric soprano, who will make her American début as *Mimi*; Maria Ivogün, coloratura soprano, a favorite in Berlin and Vienna; Nina Koshetz, Russian dramatic soprano, whose American operatic début will be in "The Love of Three Oranges"; Edward Lankow, Polish bass, who will sing in "Tannhäuser," "Tristan and Isolde," "Snegourotchka," and "Aïda"; Lydia Lipkowska, Russian coloratura soprano, in "Snegourotchka"; Mary McCormick, American soprano, who will appear in "Louise," "The Love of Three Oranges," and as *Musette* in "Bohème"; Edith Mason, American lyric soprano, to be heard in the title rôle of "Madama Butterfly" and in "L'Heure Espagnole"

and other French and Italian operas; Graziella Pareto, Italian coloratura soprano, in "Lucia," "Barber of Seville," "Lakmé" and "Romeo and Juliet"; Tino Pattiera, Dalmatian tenor, who is to make his American début; Paul Payan, French bass; Theodore Ritch, Russian tenor, in "Snegourotchka," "Louise," and "The Love of Three Oranges"; Eleanor Reynolds, contralto, to be heard in "Tristan and Isolde," "Aïda," "Trova-tore" and others; Antonio Rocca, tenor; Jeanne Schneider, French soprano, said to have an exceptional voice; Richard Schubert, tenor, in leading German rôles; Joseph Schwar, Russian baritone, Chicago début in "Rigoletto"; Jerome Uhl, baritone; James Wolf, Russian-American bass, who specializes in character rôles and who will be heard as *Old Hebrew* in "Samson et Dalila," as *Friar Laurence* in "Romeo and Juliet," and as *Sparafucile* in "Rigoletto."

Favorites to Sing Again

Favorites of former seasons who are re-engaged include Georges Baklanoff, baritone; William Beck, baritone; Sal-lusto Cival, bass; Maria Claessens, mezzo-soprano; Edward Cotreuil, bass; Marguerite d'Alvarez, contralto; Desiré Defrère, baritone; Octave Dua, tenor; Hector Dufranne, baritone; Philine Falco, soprano; Amelita Galli-Curci, coloratura soprano (also with the Metropolitan); Mary Garden, soprano; Edward Johnson, tenor; Forrest Lamont, tenor; Alice d'Hermanoy Lauwers, soprano; Virgilio Lazzari, bass; Florence Macbeth, lyric soprano; Charles Marshall, dramatic tenor; Riccardo Martin, tenor; Margery Maxwell, lyric soprano; Jose Mojica, tenor; Lucien Muratore, tenor; Marguerite Namara, lyric soprano; Constantin Nicolay, bass; Lodo-vico Oliviero, tenor; Serge Oukrainsky, ballet; Frances Paparte, mezzo-soprano; Andreas Pavley, ballet; Irene Pavloska, mezzo-soprano; Rosa Raisa, dramatic soprano; Giacomo Rimini, baritone; Tito Schipa, tenor; Vittorio Trevisan, bass, and Cyrena Van Gordon, mezzo-soprano.

These thirty-four, with the twenty-one new names, make a total of fifty-five names on the list of artists.

K. C. D.

OFFICERS SUSPENDED BY MUSICIANS' UNION

New York Local Takes Action Against Eight Executives

Eight members of the board of directors of the Musical Mutual Protective Union, Local 310, were removed from office on Aug. 20, after formal charges had been preferred against them. According to a by-law recently adopted by the local, the filing of written charges signed by 50 members automatically results in suspension pending the results of a trial before the union. The charges

Chaliapine Pleads for Starving Millions in Russia

A plea to all workers in art and literature to aid the starving millions in Russia has been made by Feodor Chaliapine, the famous Russian bass, according to the Moscow correspondent of the London *Daily Herald*. In an open letter the singer recalls his own hardships early in his career.

"One privation will never efface itself from my memory—hunger," he is reported as saying in a copyrighted dispatch to the New York *Times*. "I was vainly seeking work in a strange city. From the bakeries came the maddening smell of new bread. I had nothing in my ragged pockets, not even enough for a crust. To-day, when famine has gripped millions in Russia, the nightmare of memories of those terrible days has reawakened, and my very soul is in torment."

Further messages from abroad state that the great singer has given a farewell concert in Moscow, preparatory to a long tour, permission having been given to him to leave Russia. The London *Daily Herald* states that the British authorities refused to visé his passport. Chaliapine intended to sing in England on behalf of the Russian famine relief fund.

were connected with alleged "intimidation" of members of the local, and of failure to maintain amicable relations with other locals and with the National Federation of Musicians. No evidence had been found against the officers named when the matter was recently referred to the District Attorney.

The action of the local temporarily removed from office the acting president, Angelo Matera; the acting secretary, Henry V. Donnelly, and the members of the executive board, with the exception of three. In place of Mr. Matera and Mr. Donnelly, Harry Kantor and Maurice Benavente were elected respectively as president and secretary. At this meeting there were present ex-President Finkelstein and ex-Secretary Dooley, who were removed from office last spring on technical charges. Their removal was protested by officials of the Federation, but was upheld by a ruling of the Appellate Court. The adherents of Mr. Finkelstein maintain that he has always been the rightful head of the local.

The trial of the impeached officials will take place, it is said, within the next fortnight. The consequences of a change of government for Local 310 would be important in their bearing upon the relations between that organization and the American Federation of Musicians. The new officers are said by members of the local to favor the formation of a new organization, to be incorporated into the Federation with a new charter. The headquarters of the present local would still be administered under the old charter secured in 1860. Petitions for the new organization are said to have been addressed to the Federation, but the executive board of the latter body has not yet acted upon them.

The labor situation in New York theaters is still unsolved and the statements issued by the new officials seem to favor no compromise with the managers.

Strauss to Sail for America in October

Richard Strauss is to sail on Oct. 19 on the Adriatic for New York to fill a two months' engagement, according to the London *Musical News and Herald* of Aug. 13. The London paper comments upon the fact that while England forestalled America in the restoration of German works to concert programs, the United States has been the first to in-

Futurism to Have Its Fling in Ballet for "Snegourotchka"

Rosina Galli, Back from Europe, to Produce Bird Spectacle as One of Features of Russian Opera—New Ballets for "Loreley" and "Ernani" and Special Dances for "Traviata" Revival

WHAT probably will be the most fantastic and futuristic presentation patrons of the Metropolitan Opera House have yet witnessed, is promised during the forthcoming season in the New York première of Rimsky-Korsakoff's "Snegourotchka." This, in the opinion of Rosina Galli, première danseuse of the Metropolitan, who returned last week from a sojourn in her native Italy to drill the ballet in the steps, posturings, mimicry and evolutions, will be a very important feature in the newly proffered Russian work.

While disclaiming any preference for modern modes of dancing (in fact, she more than hinted that she finds more beauty in the older, accepted forms of the classic dances), Miss Galli stated that the novelty of the choreography in "Snegourotchka" has aroused her intense interest, and according to her piquant description of some of the scenes, staid opera-fans may gape in wide-eyed wonder and think they have wandered into an aviary instead of an opera house. What with the futuristic and oddly-colored scenery and costumes designed by the Russian modernist, Boris Anisfeld, and the fair members of the ballet corps flitting and hopping about in the guise of birds, the illusion will be one of fairyland, far from the beaten track of operatic heroics. Added interest is given the Metropolitan's plans because of the reported intention of the Chicago forces to steer wide of futurism in the presentation of its new ballets in the approaching season.

Bird Spectacle Planned

ALTHOUGH Miss Galli has not yet had time to make definite plans concerning the new dances, she has prepared a rough sketch after which she is to model her ballet. This sketch suggests that an ornithologist should be in his element, when the finished spectacle is seen, for all birddom will be on parade—big birds and little birds, from sparrows to peacocks, and each hopping according to its particular species.

"From the viewpoint of the ballet," Miss Galli said, "Snegourotchka" will be the most important new work to be given at the Metropolitan next season. But one must not expect to see dancing, as it is usually done. The bird dance will be the most interesting to develop, although it will not be very lively musically. I do not know yet just what our facilities will be on account of the staging, but if possible, we shall have the birds flying through the air, as well as hopping about on the ground. Our scope will be rather limited, because the chorus will be on the stage at the same time. The dance which will probably be the most popular with the public is a buffoon dance in which only the men will take part.

Ballets for "Loreley" and "Ernani"

"OF the other new operas to be presented, 'Loreley,' by Catalani, will give the ballet an excellent opportunity. An unusual feature will be a dance in which sea nymphs will take part. I

vite one of the leaders of musical Germany to her shores. While his music has been considered suggestive of modern Germany, says this publication, little in the composer's personality is typical of the junker; and in all events, it continues, he has the passport of great merit.

Gotthelf Introduces American Works to Copenhagen Public

COPENHAGEN, Aug. 7.—The recital which he gave last evening served to introduce to this public not only an American pianist, in the person of Claude Gotthelf, but three American compositions. Mr. Gotthelf opened his program with Mrs. H. H. A. Beach's Prelude and Fugue, with a Brahms Scherzo and a Chopin Nocturne and Polonaise immediately following. The group of shorter numbers which succeeded the Sonata, Op.



Rosina Galli, Première Danseuse of the Metropolitan Opera, Who Has Returned From Europe to Prepare Ballets for the Season's New Operas and Novel Features for "Snegourotchka"

think we shall be able to make this very realistic, for I went over plans for the settings which are being painted in Milan, and made some suggestions for the staging which I think will work out effectively. Then there will be a beautiful ballet in Verdi's 'Ernani,' and two smaller dances in 'Traviata.' We may also add a third one in the latter opera. "Personally, I prefer the older forms of the dance to the modern school, and I feel certain that the public will, after a little while. It was interesting to note the difference with which the older and the newer forms were received when Pavlova was here last winter. There seemed little doubt which was the more beautiful and expressive of the two."

It must be said, however, that this predilection on the part of Miss Galli will have no echo in the presentation of the new operas. An artist such as she, trained in the traditions of all schools, has a ready appreciation for the best in each.

Prohibition, she remarked, did not bring her back to America sooner than necessary, as a zealous reporter hinted in one of the New York dailies. "Perhaps there is less dancing now," Miss Galli said, "but I do not think there ever were many classic dancers in the cabarets, and that is the only kind of dancing I am interested in."

HAL CRAIN.

27, of Beethoven, included Cadman's "Minstrel of Capistrano" and Kramer's "Danse Orientale." Both were redemanded. Mr. Gotthelf also displayed his powers in a Liszt group and compositions of Palmgren, Jarnach and Rhené-Baton.

Vienna Staatsoper Closes Season with Deficit

VIENNA, Aug. 22.—In spite of excellent attendances and enormously inflated prices of admission readily paid by the profiteers who are eager to display their wealth and culture, the State opera and theater have closed the season with a deficit of 76,000,000 crowns. The loss falls upon the Government.

Camera Records Grief of Naples at Caruso's Passing

Photographs Depict Mourning Populace as Cortège Passes Through Crowded Streets—Relatives Gathered at Bier in Royal Basilica—Last Letters of Caruso Received by Friends in New York

THE sorrow of Naples at the obsequies of Caruso, already narrated in story, is graphically retold in photographs of the scenes that attended the funeral. The reverence of the Neapolitan populace for the king of song is manifested in the humble mourners following on foot the funeral cortège.

In the picture at the upper left is a scene in the Royal Basilica of the Church of San Francisco di Paolo. Mrs. Dorothy Caruso, the tenor's widow, with her head bowed in grief, is shown beside Caruso's brother, Giovanni, and his eldest son, Rodolfo. To the right the body is seen lying in state at the Hotel Vesuvius, where countless votaries paid their last tribute to the dead.

The streets along which the funeral procession moved from the Hotel Vesuvius to the burial grounds were massed with spectators, while countless marchers took their places in line to accompany the body to its final resting place. The picture at the lower left shows the solemn spectacle in one of the crowded streets. To the right is shown the body lying in state in the Royal Basilica, in which up to this time only the last rites of royalty and titled personages were performed.

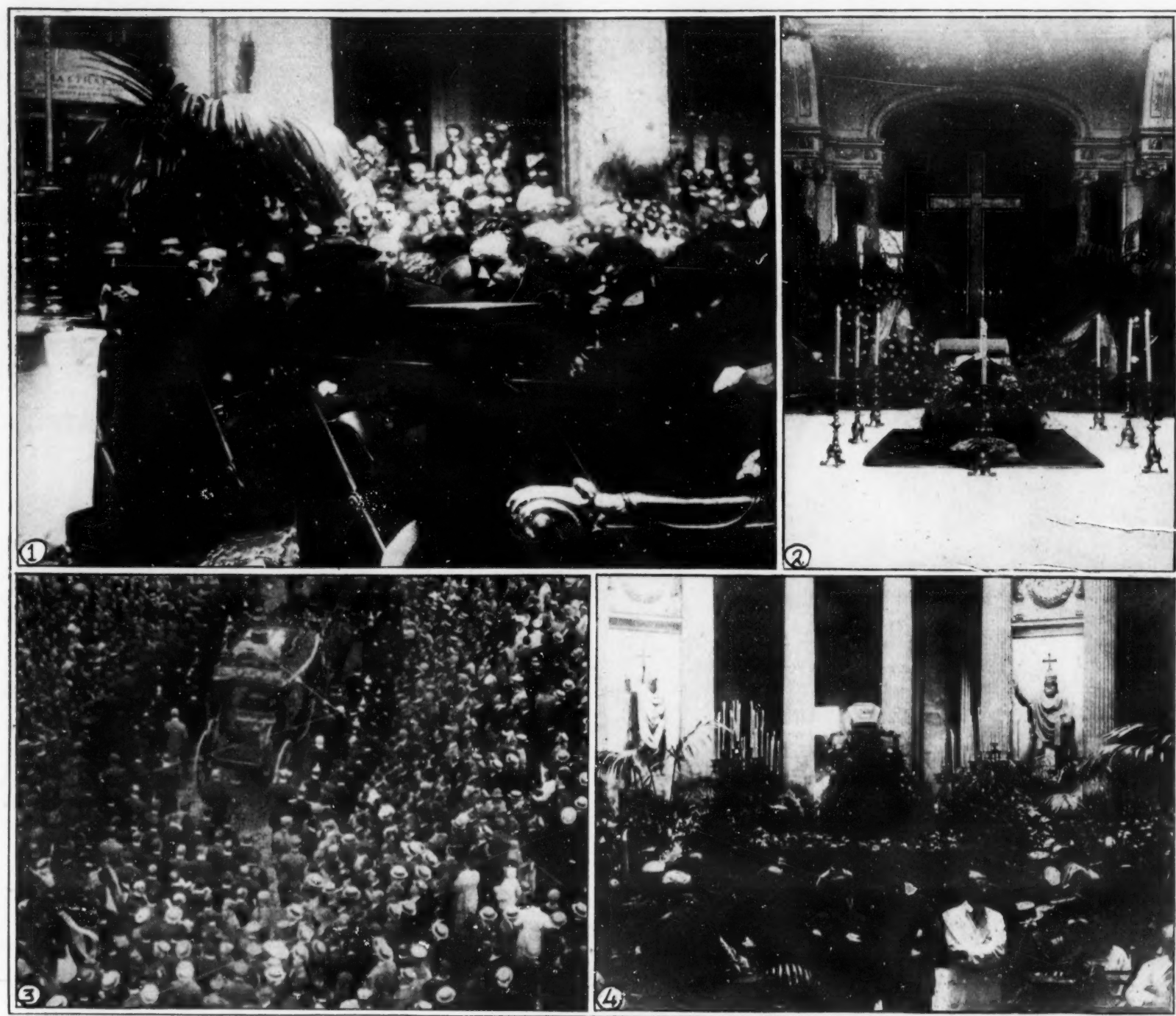
Kahn Donates 50,000 Lire

Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera Company, has donated 50,000 lire to the City of Naples for charitable purposes in honor of Enrico Caruso. In a cable message to New York, Manager Gatti-Casazza, who is in Europe, stated that the sum had been given to the Mayor of Naples. The gift is equivalent to \$10,000 at the present rate of exchange. Mr. Kahn has also donated 30,000 lire to the Verdi Home for Aged Musicians in Italy.

A letter written by the tenor four days before his death to his friend, Marziale Sisco, editor of *La Follia*, the Italian daily of New York, tells of his apprehension regarding his health at that time. The letter was dated at Sorrento on July 29, and is in part as follows:

"Undoubtedly I am passing through an ugly period of convalescence, for I am troubled constantly by acute pains, which worry me. Not later than this morning the Drs. Bastianelli of Rome visited me, and they have requested me to go to Rome in order to obtain a better diagnosis and be submitted to the 'X-rays' from them and from the result of the 'X-rays' I shall hear the 'last word.' Wednesday next, Aug. 3, I shall be in Rome.

"My voice, however, has nothing to



Scenes at Obsequies of Caruso: No. 1—Relatives at the Bier in the Royal Basilica of the Church of San Francisco di Paolo. Mrs. Caruso Is Seen With Bowed Head; Beside Her, on the Right, Are the Tenor's Brother, Giovanni, and His Eldest Son, Rodolfo. No. 2—Lying in State in the Hotel Vesuvius. No. 3—Crowds Following the Funeral Procession Through the Streets of Naples. No. 4—The Catafalque in the Church of San Francisco di Paolo

do with my illness; in fact, a few days ago, to the surprise of everybody, I sang the romanza of 'Marta' and the Bastianelli assured me that in four or five months I should again be able to resume my work.

"I have sent you a caricature of the celebrated Sicilian actor, Comm. Giovanni Grasso, who will come to the States in the fall. I hope you have received it. No more at present.

"Greetings from all to you and yours.

"ENRICO CARUSO."

Another Message

What is believed to have been the last letter penned by Caruso was written

three days before his death to F. C. Coppicus of New York, who had been his concert manager for the past five years. Caruso was at the Grand Hotel Vittoria, in Sorrento, when he wrote the letter on July 30. It was received by Mr. Coppicus on Aug. 15.

A portion of the letter was in the handwriting of Mrs. Caruso. It read:

"Mr. Caruso is not very well just now, so I am writing for him. He is not sure yet when he will return to New York, so he says he will wait until his arrival there to discuss his concert plans with you personally. We are going to Rome on Wednesday, to the Grand Hotel. We will be there indefinitely. Gloria is

splendid, and fortunately so am I. Mr. Caruso sends his best regards and will write himself when he is able."

Caruso himself added a postscript reading:

"Dear Coppicus: As my wife has told you, I cannot undertake any business obligation now, because I see that my convalescence will be long. Therefore for my own tranquility it is better that we do not talk about business until I am able to do so. I send you my best regards and good wishes."

The tenor wrote his note in Italian and signed it "Caruso."

Contemplate Improvements in N. Y. Stadium Concerts for 1922 Season

PLANS are already on foot for the series of summer concerts at the Lewisohn Stadium, New York, next year. Encouraged by the success of the season just closed, the promoters are now contemplating a more ambitious venture, the engagement of "the greatest conductor available," the improvement of the standard generally, and changes to add to the attractiveness of the Stadium. As the official statement has it, Adolph Lewisohn and his executive committee intend to give New York the premier summer series in the world of music, and details are now being carefully studied.

For the six weeks' season just closed the attendance, according to the statement referred to, averaged 7000 a performance or approximately 50,000 a week. The venture, now tested for four years, is held to be justified. In a statement made on behalf of Mr. Lewisohn

and the committee, Arthur Judson, manager of the series, indicated that close attention is to be paid to the matter of acoustics next year. A new orchestra platform is to be built with sounding boards designed to enable the softest pianissimo to be heard in any part of the Stadium, by every member of a capacity audience of 10,000 persons.

"I say 10,000," Mr. Judson observed, "but the Stadium for the concerts of 1922 will accommodate more than 10,000, our capacity for this year. The 'field' at the foot of the great semi-circle of stone seats will be enlarged. We started our 'field' this year with 400 chairs. During the last week of the concerts we had 1000 chairs, and then could not accommodate all who wanted seats. The 'field' next year will have at least 2000 chairs.

"What we have done this year is but a taste of what is to come in 1922. This year we purposely tried programs of every kind. We found that people want the best and most serious music. That is what they will get next summer. In spite of greatly increased expenses there

will be thousands of seats for music lovers at fifty cents. These high standard concerts will be within reach of everybody. What we have found, and what is guiding us in our plans for next year, is that great orchestral music produces larger audiences than are produced by great soloists. We have discovered through our programs of this year that nights of the finest music means steady and increasing attendance.

"The Stadium and the Stadium Concerts of New York, we feel have now proved themselves, and we hope similar series will be given everywhere throughout America. With trellises running from every side of the new orchestral platform, with fine sounding-boards, with the new 'field' of 2000-seating capacity and with the stone steps of the Stadium facing this, the series next year should prove more attractive than ever. We are going definitely ahead to make 1922 the beginning of a new era in these concerts."

Moszkowski Fund Totals \$3,349

Donations received for the Moszkowski Fund last week were as follows:

Previously acknowledged.....	\$3,343.60
Apollo Club, Hutchinson, Kan.....	5.00
Mrs. E. H. Wilson, Griffin, Ga.....	1.00
Total.....	\$3,349.60

HARVARD SINGERS RETURN

Dr. Davison and Eighteen Members of Glee Club Home Again

Eighteen of the fifty-four members of the Harvard Glee Club, with the director, Dr. Archibald T. Davison, returned on the *Rochambeau* Friday, Aug. 19, from their "grand tour" of Europe. The club, which was the first American college musical organization to make a trip to Europe, gave concerts in France, Belgium, Switzerland and Italy.


Three concerts were given at the Salle Gaveau, and it was the universal verdict of the French critics and musicians that the ensemble singing by the club of works by Palestrina and the other early church composers was truly remarkable.

The tour was made under the direct supervision of the Department of Public Instruction of the French government, which offered 30,000 francs to defray the expenses of the trip. The club at first declined to accept the money, but later permitted the French government to defray the expenses of the tour, with the understanding that the club would return the money out of the receipts. The rest of the net proceeds were to be donated to French charities.


One of Caruso's Last Messages to America

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Facsimile of the Radiogram Sent by Caruso, on the Eve of His Fatal Attack, to John C. Freund, Editor of "Musical America." The Message Was in Acknowledgment of Greetings from Mr. Freund, Conveyed to the Tenor by Mme. Gina Viafora, Who Visited Him Immediately After Her Arrival in Italy. Mme. Viafora Found Him in the Best of Spirits and Apparently Enjoying Good Health. He Vigorously Denied the Reports That He Had Lost His Voice. Describing the Incident That Led to the Dispatch of the Above Message, Mme. Viafora Wrote: "He Asked Me About Mr. Freund, for Whom He Had a Deep Attachment. I Gave Him Mr. Freund's Regards and Caruso Was So Pleased That He at Once Took a Pen and Paper and Sent Mr. Freund a Radiogram Thanking Him for His Remembrance"

CARUSO MEMORIAL FOUNDATION PLAN GAINS MOMENTUM

Purposes Outlined Before State Meeting of Sons of Italy — Approval to Be Sought at National Convention—Organization to Follow Popular and Democratic Lines—Aid to Imppecunious Vocal Students to Be Cardinal Aim—Temporary Committee at Work —Not Yet Ready for Solicitation of Funds

FURTHER steps to organize the proposed Caruso American Memorial Foundation along popular and democratic lines, were taken on Wednesday of last week at the annual convention of the New York State Grand Lodge of the Order of the Sons of Italy, held at Utica, N. Y. Chevalier Stefano Miele, Supreme Venerable of the

National Order of the Sons of Italy, who originated the idea of the Caruso Foundation, presented an outline of the tentative plans and purposes of the Foundation and urged that every lodge of the order should co-operate in raising the \$1,000,000 permanent fund.

"The Order of the Sons of Italy deems it an honor to have initiated the suggestion for such a permanent memorial to the spirit of Enrico Caruso," said Dr. Miele in addressing the State convention. "That golden-voiced tenor has done more to interpret the artistic soul of Italy to America than any other Italian. It is fitting, therefore, that the most powerful organization in this country of Italians and of Americans of Italian descent, whose energies are largely devoted to the promotion of continued good-will and understanding between our country of origin and our country of adoption, should honor the memory of Caruso in a manner that will be of permanent practical value to America."

Mr. Miele announced that he would seek approval of the Foundation from the delegates attending the Supreme National Convention of the Order to be held at Trenton, N. J., in the first week of September, in order to get the united support of all the lodges. It is hoped that the entire membership of the Order, consisting of 175,000 persons residing in nearly every State of the Union, will contribute small sums to the fund.

The conception of a memorial that will

help cement international relations and promote the co-operation of all Americans, irrespective of race or creed, is typical of the originator of the Foundation plan. Mr. Miele received special recognition for his leadership in this work from both the American and Italian governments. In the United States he served as racial advisor to the Department of the Interior during the war, and in Italy he was designated by the King a Chevalier of the Crown.

Other Offers to Help

OTHER offers of help and co-operation have been received from various parts of the United States at the headquarters of the provisional committee in the Woolworth Building. Because the permanent committee has not yet been completed, however, inquiries as to where to send contributions have caused the announcement that funds will not be received or solicited until its personnel has been made public. Some weeks may elapse before such an announcement can be made, as many of the persons whose co-operation is desired are now abroad or are on their vacations. In the meantime, any expenses incurred in the preliminary work will be covered from a fund personally subscribed by Dr. Antonia Stella, chairman of the provisional committee; Dr. A. E. Giannini, president of the East River National Bank, who is acting as temporary treasurer, and Stefano Miele, temporary secretary.

"It is our purpose to turn over to the permanent committee, a definite proposal for action as well as the nucleus of an administrative organization, which is now operating without a penny of cost to the proposed \$1,000,000 fund," said Dr. Stella.

"Apart from the work of organizing

a committee of representative men and women whose standing in art, finance, commerce, industry and education, as well as in our social life, will inspire confidence in the project, the provisional committee now is engaged in analyzing the various forms of musical foundations and scholarships, with a view to combining their best features in the plan for the Caruso Foundation. We have been seeking to find how we can supplement, rather than overlap. Our inquiries so far convince us that the present need exists for the award of scholarships in voice training. It seems that less has been done in this country to encourage in an organized way the cultivation of the human voice than other branches of musical art.

"Little effort has been made to remove poverty as a bar to advancement in voice culture. It is in that field, therefore, that we feel the Caruso American Memorial Foundation can render the greatest service."

On Democratic Basis

DR. STELLA said that in the working out of the scholarship plan of the Foundation, the awards would be made on a most democratic basis, and that the underlying principle would be to help those who are financially unable to develop what natural singing talent they possess. "We believe that to be in keeping with the purposes Caruso himself intended," he added.

Applications for scholarships have already been made to the committee, and although considerable time may elapse before attention can be given to the actual consideration of awards, the applications will be kept on file and submitted to the committee in the Foundation that will have charge of this matter.

Love of Western Music Moves People of Japan

Mischa Elman, Back from Seven Months' Tour in Orient, Tells of Profound Impression Made by Japanese in Their Appreciation of Occidental Art—Violinist Royally Received in Nippon—Played Severely Classical Programs and Found Audiences Eager and Earnest—Now on Way to London

MISCHA ELMAN, en route from Java to London, probably as long a jump in a concert tour as could well be imagined, is spending a month in New York seeing his family and getting his breath after an almost cyclonic progress through the Far East. Mr. Elman left America in January and since then has played in China, pretty much all over Japan, the Philippines, the Straits Settlements and Java, stopping at the Siberian port, Harbin, for a concert on his way back.

"The tour was in the nature of an experiment," said Mr. Elman, "and I went more or less with the feeling of a beginner who had to work up his own reputation. Picture my surprise, then, when the reporters from all the papers apparently were in possession of the minutest details of my career and all they wanted was for me to corroborate what they had read.

"I spent more time in Japan than in any other country that I visited on my tour, and gave more concerts there, so I naturally have a more vivid impression of it than the other places. Then, too, in Japan, I played almost entirely for the natives, whereas in most of the other countries my audiences were wholly, or very nearly so, composed of foreigners.

Impressed by Japanese Courtesy

"The thing that impressed me first of all about the Japanese, was their courtesy, both as individuals and as audiences. The second was their curiosity. Of course I realize that other visitors to Nippon have made the same observations but after all, I am able to tell about my own experiences only. The curiosity of the people struck me at once when I was asked about the programs I was going to play. They were afraid I would try to let them down easy and were particularly anxious that I should do exactly the reverse. Their interest was in Occidental music and in the best of it, so I was asked to make up my programs of the very best. The result was a series that I frankly admit I should never dare to offer to New York. "There is no doubt that my first audience was attracted by curiosity both on account of the music and the performer. But, my original five concerts had to be

Christiania to Get Opera by Wireless from Berlin

Recent experiments in Germany of transmitting entire operas by wireless have proved so successful that after a test, by which a performance given in Berlin was heard in Scandinavia, a Berlin firm has signed a contract for regular service between that city and Christiania. According to a copyrighted dispatch to the *Public Ledger*, Philadelphia, the music will be transmitted from the Berlin theater to the Government wireless station and from the receiving apparatus in Christiania to a reproducing instrument placed in a large hall selected for the purpose.



Mischa Elman in Japan. At Left: The Violinist Entertained by a Prominent Tokio Banker and His Family in a Garden of the Flowery Land. The Large Group Furnishes an Interesting Record of the Banquet Tendered the Visiting Musician by the Philharmonic Club of Kyoto. The Lower Photograph Reproduces in Facsimile a Poem by Count Otani Presented to Mr. Elman and Telling How the Birds Cease Chattering to Listen to His Violin

increased to eight, and this at fifteen yen, or about \$7.50 a seat, and the house was sold out at every concert. Now, audiences may turn out once for curiosity but not eight times and not at that price, so it would seem that there was a deep and sincere interest in our music behind it all.

"This was borne out by the attitude of the audiences. Of course you realize that an artist playing on the beaten track knows fairly well how his listeners will react to this piece and that and only in the case of sheer novelties is he in doubt. Here, of course, the thing was the other way about. I was playing the classical, long-tried music and the hearers were new. And yet, absolutely without exception in Japan, the pieces that appealed to me most as a musician, had the same effect on the audiences.

Occidental Music Appreciated

"There is no doubt that the Japanese has music in his soul. It is all very well to ask, as I have been asked, how they can appreciate our intricate, highly developed harmonic system after their exceedingly primitive music, but the fact remains that they do. After all, tone is tone and grandeur is grandeur and as one emotion generates another there is no reason why the Japanese should not appreciate our music even though they may not entirely understand it. When an audience crowds upon the platform after a concert and people with tears in their eyes thank you for coming from so far to open a new world of music to them, it is impossible not to believe that that music has penetrated into their souls. Their generosity in the matter of gifts, while remarkable, seems something less than the way they open their hearts. That sounds sentimental, but I don't mean it that way. During the concerts, instead of flowers, beautiful gifts were brought upon the stage, carved ivories, cloisonné vases, beautiful silks and Heaven knows what!

"With regard to their music, I admit that I found it very difficult at first. I understood, of course, their different scale, but that isn't all. Everything is different, the form, the manner of production and their whole attitude to it. You may be surprised that I speak of the 'form' of their music as it seems at first to have none at all. That was my first impression of it, but listening carefully I found that after perhaps half an hour, the original theme of a piece would come back again. They have no real singers except the geishas and the manner of producing the voice is very trying at first. The voice seems hidden away, pinched and unnatural. This may be the result of the Oriental idea of never really showing yourself as you are. Their instruments are really thrilling when you have grown accustomed to them. I was so taken with the music that I may try my hand at composing something in the Japanese style.

"As to the people personally and their extraordinary courtesy, I cannot tell

you how interested I was. In the first place, I had the signal honor of having the royal family come to my first concert, and of being presented to them. They stayed until the very last number, the very first time, I was told, that such a thing had happened.

"I was entertained lavishly both privately and publicly. Indeed, they never allowed me to rest a moment. I gave a concert every day and seem to have spent the rest of the time feasting. In Tokio, the Philharmonic, a club of music lovers, gave me a banquet which was most interesting. We all sat around the room on cushions on the floor, very uncomfortable, the men on one side of the room and the women on the other. I had learned to eat with chop sticks and grown to like their food very much. After the dinner we had singing and dancing by the best geishas in town and I was interested to hear fragments of tunes that occur in 'Butterfly.' At this dinner, accompanying a very charming present, a card was given me with a poem in Japanese by Count Otani. It read: 'In remembrance of the superhuman talent of Mr. Elman. All the birds are silent to listen enchanted, to melody like the nightingale's flute and the harp of the goldfinch.' The Philharmonic is getting up an orchestra of natives to play our instruments and our music.

"One more thing about Japan. I received an unusual gift in a gold-handled sword made two or three hundred years ago. It was presented me by Prince Okura and as there are only ten or fifteen in existence, I had to have a special letter of permission to have it in my possession.

Goes to Philippines and Java

"The rest of my tour? Well, as I said before, in the other countries my audi-

Ganz Sails to Visit Home in Switzerland

Rudolph Ganz left New York on the French Steamer Paris on Aug. 17. After visiting Paris he will go to Switzerland, where he will join his relatives at his summer home on Lake Geneva. Mr. Ganz will return in the middle of October and go directly to St. Louis to take up his duties as conductor of the St. Louis Symphony.

Greenville, S. C., Music Club Organizes Chorus for 1921-22 Season

GREENVILLE, S. C., Aug. 22.—The Greenville Music Club has this year organized a chorus to assist in its musical activities, and has appointed J. Oscar Miller as conductor. Mr. Miller is the Greenville correspondent for *MUSICAL AMERICA*. The officers of the club are Mrs. W. Lindsay Smith, president; Mrs. George W. Ebaugh, first vice-president; Mrs. O. B. Hartzog, second vice-president, and Mrs. G. F. Morris, secretary-treasurer. The program committee is constituted by Mrs. J. Oscar Miller.



ences were less characteristic of the places. In China there were a few natives who had been educated in other countries, but the rest were mostly English and Americans. In the Philippines, many of the natives came to hear me. It appears they are especially fond of the violin and I was besieged with requests to give lessons. In Singapore and Java it was the same thing. The audiences were nice but nothing new.

"I touched at Harbin in Manchuria, on my travels. The place is a sort of clearing house for refugees and all the Russian elements meet there.

"One thing I want to say and that is the shock that the news of Caruso's death brought me. I knew him very very intimately and during the early days of my career in London there was scarcely a concert program upon which we did not both appear. I am on my way to London now where I have to appear in October. I don't know when I shall be back here. Negotiations are in progress but nothing is settled. This is just a flying visit to see my family and to get my breath after that strenuous seven months in the East!"

JOHN ALAN HAUGHTON.

chairman; Mrs. Henry T. Crigler, Mrs. John Mauldin and Miss May Poag. Thirteen concerts have been arranged for the coming season.

Marguerite Melville Liszniewska Spends Vacation in England

Marguerite Melville Liszniewska, pianist, who arrived in England recently, is spending a two months' vacation at Aldeburgh, Sussex, with her children, Jan and Joscelyn, and her sister, Minnie Melville, a prominent London vocal teacher. The children are being educated at Bedale's in Petersfield, Hampshire, and had not seen their mother for nearly two years. Later Mme. Liszniewska will go to Paris and will sail for this country from Havre on the Paris on Sept. 24.

Gustave Tinlot, concert master, and Louis Letellier, first bassoon of the New York Symphony, were both members of the juries awarding prizes in the recent Paris Conservatory examinations.

North Carolinans Assemble for Second Festival at Asheville

[Continued from page 1]

Curran. His accompaniments were played by Mrs. Henry Boehm.

Two orchestral numbers rounded out the evening. Sibelius' "Finlandia" was played with excellent effect, and was followed by the "Adagietto" from Bizet's "L'Arlésienne" Suite, as an extra. The final number was the "Marche Slave" of Tchaikovsky, which the orchestra gave with great fire and brilliance.

A popular matinee was given on Wednesday, with Mme. Marie Sundelius, soprano, as soloist with the orchestra. Mme. Sundelius gave the aria "Ah fors'è lui," from "Traviata," and in response to continued applause sang "Solveg's Lied," by Grieg, in Norwegian. She later sang a group, including "Songs My Mother Taught Me," by Dvorak; "Good Morning," by Grieg; "So Sweet Is She" and "O No, John, No," old English melodies, and "I Know Where I am Going," old Irish. Her simplicity and lyric sweetness captivated the audience, and the singer was compelled to give two encores, "Fairy Pipers," by Brewer, and "Musetta's Waltz Song" from "Bohème."

The orchestra was heard in compositions which had met with popular favor last year. Weber's Overture, "Euryanthe," was interpreted finely. The "Entrance of the Gods," from "Rheingold," revealed the orchestra in one of its best phases, and in the "Orientale" of Amani, arranged for the orchestra by Dr. Rich, the subtleties and nuances of this musical character sketch were delightfully evoked. The "Valse Triste," by Sibelius was another admirable number, and the Strauss' "Blue Danube" was played with delicacy and charm.

More Soloists Successful

The Wednesday evening performance brought as soloist Francis MacMillen, violinist. In Lalo's "Symphonie Espagnole" his virtuosity and technical skill were admirably demonstrated. The rapid passages of the Allegro were done with ease and authority, and in the Andante the player ably utilized the opportunities for tonal effect. Mr. MacMillen was generous with extra numbers. He



At the Asheville Festival. Left to Right: Paul Althouse, William Simmons, Joy Sweet, Marie Sundelius and Henri Scott

played the Polonaise in A by Wieniawski, a Barcarole of his own composition, distinctly modern in form and rhythm, and the "Spring Song," by Ethel Barnes.

The "Leonore" Overture, No. 3, by Beethoven, was the opening number of Dr. Rich's program. Dvorak's "New World" Symphony revealed great dignity and breadth; the themes were beautifully developed and the rhythms, many of them reminiscent to Southern ears of the plantation melodies, were admirably sustained. The "Rienzi" Overture by Wagner concluded the performance.

Joy Sweet, contralto, was the vocal soloist at the fifth concert on Thursday afternoon. It was termed a "Young People's Program," with the compositions in lighter vein, and a performance by the Asheville Children's Chorus. Miss Sweet won her audience at the outset with her spirited singing of the Cavatina "Lieti Signor," from "Les Huguenots," displaying a voice of sweetness and fine lyric quality. Her vocal attainments were further emphasized in a group of songs including "The Slumber Boat," by Gaynor; Brahe's "I Passed by Your Window," and a Mascagni number. Miss Sweet sang with temperament, and proved herself the possessor of a voice of unusual range and flexibility. As encores she gave "Spring Is a Lovable Lady," by Elliott, and "The Lilac Tree," by Gartlan.

Helen Pugh, pianist, played Mendelssohn's G Minor Concerto with fluency and decision. The Andante revealed unexpected poise in so young an artist, and in the final Presto movement, the player rose to a well-proportioned climax. A Chopin Etude and a composition by Grainger formed her extra numbers. The Children's Chorus sang with the orchestra two old melodies, "Loch Lomond" and "Come Back to Erin," and the "Anvil Chorus" from "Trovatore." The first number was done with the first violins, the second with a full complement of strings, and the concluding number brought into play the entire orchestral forces. Wade R. Brown conducted. Elgar's "Land of Hope and Glory" showed the chorus at its best, the resonant passages being given with precision and dash. Delibes' "Sylvia" ballet music, and the Brahms Hungarian Dances, Nos. 5 and 6, were the orchestra numbers.

"Artists' Night" Program

"Artists' Night," as the sixth concert was designated, brought Charles Marshall, tenor, as soloist. His first number was "Vesti la Giubba," from "Pagliacci," followed by "Di Quella Pira" from "Trovatore." The singer's voice was characterized by robust upper tones. In the second half of the program he gave the final aria from "Otello" and reached impressive dramatic heights. His encores were "E Lucevan le Stelle," from "Tosca," and a repetition of the "Death Song."

"Death and Transfiguration," the symphonic poem by Richard Strauss, was the outstanding orchestral work of the festival concerts. It was heard for the first time in Asheville. The score was given a stirring reading by Dr. Rich, with a clear revelation of the mystic significance of the work, and a superb appeal in the climax. The players rose at the request of Dr. Rich to acknowledge the applause that greeted the per-

formance. The "Phèdre" Overture, by Massenet, was the opening number, with Chabrier's "Rhapsody Espana" and the finale from the "Dusk of the Gods" completing a satisfying program.

"Faust" in Concert Form

The seventh concert on Friday evening was termed "Grand Opera Night," Gounod's "Faust" being given in concert form, with Paul Althouse, Henri Scott, William Simmons, Marie Sundelius and Joy Sweet as soloists, and the Festival Chorus, under Wade R. Brown, assisting. Mr. Althouse, as Faust, sang in excellent form, imbued with the spirit of the rôle, and reveling in its lyric expression. Mr. Scott was a discriminating Mephistopheles, giving the true diabolic touch without overdoing the part.

Mr. Simmons, who had been hastily summoned from New York to take the place of Royal Dadmun, who was unable to appear, sang ably the rôles of Valentine and Wagner. The Cavatina showed him at his best. Marie Sundelius bore the brunt of the performance as Marguerite. Her singing of the "Jewel Song" and her duet with Faust were especially well done, and both were accorded repeated applause. Joy Sweet increased her popularity by her performance as Siebel, excelling particularly in the "Flower Song." She also sang the part of Martha. The "Soldiers' Chorus" and the "Chorus of Angels" were excellent achievements by the Festival Chorus.

Mrs. Grace Potter Carroll, pianist, was the soloist at the Saturday afternoon concert. She played the Liszt Concerto in E Flat, with a facility of technique and tonal warmth fully equal to the exacting demands. Her encore was the "Sonnet of Petrarch," by the same composer. A group of short compositions given in the second half of the program included the Rachmaninoff Serenade, "Siciliano," by Moszkowski, and the "Polonaise Americaine," by Carpenter.

The "Pathétique" Symphony by Tchaikovsky was given an excellent reading by Dr. Rich. The overture was the "Carnaval Romain," by Berlioz, and the "Ride of the Valkyries," by Wagner, brought the program to a close.

Anna Case, soprano, sang at the final concert. The attendance, which had been growing larger with each performance, filled the hall to capacity on this occasion. Her opening aria was "Casta Diva," from "Norma," which was received with tumultuous applause. A group of songs included "Separation," arranged by G. Sgambati, "L'Insect Aile," by Nerini; "Synnovel's Song," by Halfden Kjerulf; Roland Farley's "Night Wind," and Alexander Russell's "Sacred Fire." The applause at the conclusion of "Night Wind" was so insistent that the singer repeated it. Her concluding number was the "Waltz Song" from "Romeo and Juliet." Miss Case responded with several encores, among them "Robin, Robin, Sing Me a Song," by Charles Spross, who played her accompaniments.

Orchestra in Inspired Mood

The Overture from "Die Meistersinger" found the orchestra in an inspired mood. Debussy's "Afternoon of a Faun" proved the medium for delicious effects, after which the "Valse Triste," by Sibelius, was given as an encore. Dance music from "Prince Igor," by Borodine, was played with delicacy and grace, and Tchaikovsky's "1812" Overture formed a brilliant climax to the Festival week. Wade R. Brown, musical director of the Festival Association, to whose efforts the annual event owes its existence, is to be credited with a large share in the successful management of this year's concert series.

The officers of the association are Dr. A. S. Wheeler, president; Judge J. D. Murphy, vice-president; H. E. Gruver, secretary-treasurer; Alvah H. Lowe, Edwin L. Gill, Frank Smith, C. T. Carr, Jack Westall, Willis J. Cunningham, Mrs. Henry Boehm, Mrs. J. G. Stikeleather, Fred Kent, J. G. Stikeleather and Edwin L. Brown, members of the Board of Directors. A. C.

Fontainebleau Conservatory to Establish Preparatory School

The American Conservatory at Fontainebleau has decided to enlarge its activities next year and has bought the Hotel Savoy near the place where it is now situated, and will establish there a preparatory school. According to a copyrighted dispatch in the New York Herald, two hundred American students will be admitted to the preparatory school yearly and its diplomas will admit holders to the Conservatory for advanced study.

GALLI-CURCI SINGS AT OCEAN GROVE

Huge Throng Clamors for More Numbers at Summer Recital

OCEAN GROVE, N. J., Aug. 22.—Public appreciation of Amelita Galli-Curci was never more truly manifested than at her recital here on the evening of Aug. 20, when a crowd estimated at some 10,000 persons in and about the great auditorium were assembled from the various New Jersey coast resorts. Pure singing, faithful interpretation and natural grace without the strivings of personality, combined to establish further the remarkable prestige of this artist and to impress all who heard her with the fact that this justly earned renown is more than an episode in the history of music.

Efficiently accompanied at the piano by her husband, Homer Samuels, the singer began her program with two selections from the old Italian "Nina," by Pergolesi, and "Quel ruscelletto," by Paradisi. These were followed by Bizet's "Comme autrefois" from "Pêcheurs de Perles," "La Capinera," by Benedict, in which a flute obbligato was played by Manuel Berenguer; "Nuit d'Etoiles," in Debussy's less modern style; Chapi's "Carceleras" in Spanish with its volleys of staccato notes; Fontenailles's "Roses d'Hiver," of fine reminiscent quality, and the blithely familiar "Il Bacio," by Ardit. These were interspersed with nicely chosen encore numbers, terminating with "The Last Rose of Summer."

The second half of the program was opened with two flute solos by Mr. Berenguer, which elicited much applause; Gaubert's "Soir sur la Plaine" and Samuels's "Autumn Leaves A-whirl," in which the composer-accompanist revealed some force of inspiration likewise present in his song, "When Chloris Sleeps," sung superbly by Mme. Galli-Curci. Landon Ronald's "Down in the Forest," was proved well worthy of its frequent repetition on programs, as was Leoni's popular "The Brownies." Several encores preceded the final number, the "Shadow Song," from Meyerbeer's "Dinorah" with flute. These included "Old Folks at Home," "Just a Song at Twilight" and "Annie Laurie." Neither the ruse of placing the old home songs before the last number nor the announcement of a special train for New York prevented the clamorous audience from demanding the customarily added encores and Mme. Galli-Curci complied with "Home, Sweet Home" and, finally, "Long, Long Ago." G. C. T.

Lotus Club to Treasure Caruso Cartoon

A radio message from Naples, signed by Mrs. Enrico Caruso, has been received by the Lotus Club, in acknowledgment of the condolences sent to her upon the death of her husband. Caruso was the guest of honor at the club a few months ago, and drew a cartoon of himself "trying to make a speech." The picture is almost life size, and is to be hung in one of the rooms of the club as a memorial.

Engagement of Gadske Reported, but Unofficially Denied at Metropolitan

Reports that the Metropolitan has engaged Johanna Gadske, the German soprano, who for many years was a favorite with New York opera audiences until events connected with the world war led to her departure from the opera house, were current in managerial circles in New York the first of the week. Although there was no one at the Metropolitan with authority to confirm or deny the engagement, it was said unofficially there that Mme. Gadske's return to the opera house was considered very improbable and that, so far as was known, there was no basis for the rumor.

Another report, to the effect that Charles Marshall, announced by the Chicago Opera Association as re-engaged for next season, would sing Samson in "Samson et Dalila" at the Metropolitan, was met with a similar unofficial denial.

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Dear MUSICAL AMERICA:

Recently, I referred to Professor Davison, who had delivered himself at Harvard University of a long diatribe to prove that we are not a musical nation and are not likely to be. He took a very dark view of the musical situation.

Right thereupon, I received from way out in Oklahoma City, a country supposed to be given over to oil wells, Indians, prospectors, gamblers, and cowboys, a letter from a sweet, pretty lady. Though I have never seen her, I judge that she is young, sweet and pretty from her handwriting. She tells me that she has received much inspiration as well as information from reading your paper and asks whether you have any idea of what such a paper means to a piano teacher in the Far West.

And then she goes on to say that hearing the reports from various parts of the country of the music weeks given at the recent Biennial of the Federation Music Clubs, she is impressed with their power and has fully made up her mind to have one given in Oklahoma City next autumn. She hopes to get your editor to visit them.

But what interested me most is that she tells me that school credits for music were introduced into the Oklahoma City schools last season. The Apollo Club has thirty members and brings distinguished artists there. Then there are two women's music clubs. The MacDowell Club, formed some fifteen months ago, now has 270 members and they sent the MacDowell Fund \$350. Next year, they plan to give a pageant. The various pianists and teachers have been formed into a club to bring pianists of distinction so that the student body may have the opportunity of hearing the very best. They expect to have Grainger, Powell, Cottlow and the successful contestants of the Biennial. Next season, twelve Sunday concerts are planned.

That will give you a little idea of what is going on in this country, even in the far off places, all of which the worthy professor might have discovered, had he been ordinarily honest in the matter and ordinarily industrious, but as I said before, he, no doubt, was satisfied to visit a few cabarets in New York and came away with the conviction that we are a lost lot so far as music is concerned. Or perhaps the worthy professor derived his information from having been at Winsted, Conn., the other Sunday where, despite the objections of a number of the summer residents, they had dancing to a jazz band at the Highland Lake dance pavilion, greatly to the enjoyment of the young people. The dancing was engineered by a jazz band consisting of banjos, ringing cowbells and a saxophone artist.

But this might not have offended the aesthetic taste of the professor, had it not been that there was a gospel meeting in progress on an island near the pavilion. So it was a race to see whether "Brighten the Corner Where You Are" or the "Livery Stable Blues" would win out. Due to superior lung power, the jazz band was the victor.

The police were urged to interfere but the manager of the pavilion had taken the precaution to procure a license from the state police.

Public opinion, they say, is divided on

the question, some being in favor of Sunday dancing on the ground that it doesn't hurt anybody and others insisting that it is sacrilegious, in defiance of the law of public morality, especially when it is perpetrated to the strenuous strains of jazz.

Perhaps my ideas may not prove agreeable to some of your readers who are disposed to regard dancing as improper, especially on the Sabbath, but as George Bernard Shaw says in a preface, to his "Plays for Puritans" "I can no more write what they want than Joachim could put aside his fiddle and oblige a happy company of banjo players with a marching tune on the German concertina." And let me add also in the words of George Bernard, "that I cannot be satisfied with fictitious morals and fictitious good conduct, shedding fictitious glory on overcrowding, disease, crime, drink, war, cruelty, infant mortality and all the other commonplaces of civilization which drive men to make foolish pretences that these things are progress, science, morals, religion, patriotism, imperial supremacy, national greatness and all the other names the newspapers call them. To tell the truth, I see plenty of good in the world working itself out as fast as the idealist will allow it." Personally, I know the world well enough to know that a little innocent enjoyment even on Sunday in the open where all can see it and regulate it is far better than suppression, which often results in secret vice and perhaps what is worse—in hypocrisy.

Did you read how some ingenious person connected with one of the Roman papers, invited the ladies of the chorus and ballet at the opera in Rome to declare their choice of what they would rather be. According to the average idea all that a young person in the chorus or ballet who, by the bye, is sometimes near sixty, is aiming at is to annex a millionaire willing to deposit pearls, diamonds, automobiles and other necessities of life at her feet, so you will be surprised to learn that the majority of the ladies said they would have liked to have been Eve. When asked for their reason for such an apparently extravagant wish, they unanimously declared that Eve was the only woman in the world who had no competition, that her husband was never away from home, as there was no other woman on whom he might cast an alluring glance, which shows you that the ladies of the ballet and chorus in Italy are wise in their generation.

Marion Kingsley sends me greetings from above the clouds, which is to say, he is not in an airship but in Leadville, Colorado, in what he is pleased to term, "the highest incorporated city."

He says that MUSICAL AMERICA and I are always thoroughly enjoyed by a few music lovers marooned up there. Incidentally, he sends me a very clever article by William Reddick on Negro spirituals, which opens with a statement that few people realize that the old slave music of the South presents almost as rich and extensive a field for research as any folk music in the world.

Reddick then goes on to describe a Negro camp meeting which he had the privilege of attending near the city of Savannah. The scene was a log church about thirty miles out in the country, off the main roads. A revival had been in progress several days. It was a moonlight evening in August and the weather was extremely warm.

The Negroes flocked into the church from all the surrounding country, dressed in every color of the rainbow, and with children of all ages in tow. The preacher was a tall, raw-boned darkey, dressed in black, with a long tailed coat that reached below the knees, large hands and feet. He had a silk hat. The pulpit, a rude affair, was lighted on each side by oil lamps while the benches of the church were boards nailed across stakes driven into the ground. There was no musical instrument of any sort, the part of the choir and organ being taken by the minister himself who started all the hymns.

During the first part of the service the congregation sang several hymns and they were very weird sounding things, with their strange harmonies and wandering sort of contrapuntal flow; enough to put anyone into a receptive frame of mind, so the effect upon the superstitious and impressionable darkey is easily understood.

The sermon was a long string of disconnected sentences, not in the slightest related to the text taken, but full of vague warnings and promises of "Hell fire and eternal flame." The effect upon the congregation, however, was produced

by the preacher's gradually and almost imperceptibly dropping into rhythm; first getting his hearers wakeful, then attentive, then swaying in rhythm with him and finally joining into the sermon itself, which then becomes a song. The voices grow louder and louder, the bodies sway more and more in the rhythm and finally, with a wild shriek of joy, some sinner becomes converted, or "comes through," as the Negroes call it, dancing about, singing, yelling and perspiring, and finally throwing himself prone on the ground. This has a magical effect on the others, whose emotion mounts higher and higher. Then, as the excitement gradually dies away, the individual experiences of the happy converts are related, and the Negro spiritual is born.

But we must not forget, in the rendition of these old songs, that the Negro spiritual is to be sung seriously, and to properly portray their emotion, we must place ourselves in the same religious frame of mind as the darkeys who sang them.

"Now," says Marion Kingsbury, "I was struck by the dramatic possibilities in this scene. Why don't some of our American composers use it in an American opera? Religious rites and customs of almost every race and tribe are the inspiration of many great episodes in our grand operas and none of them affords greater possibilities than this one."

No doubt you will recall the fuss in the press over a certain Mme. Ganna Walska, Polish prima donna, or rather a Polish actress who desired to be a prima donna and who came near breaking up the entire Chicago operatic aggregation when Marinuzzi, the leader, refused to let her appear as Zaza on the ground that she was incompetent for the part. At that time, she was backed by Harold McCormick, the angel of the Chicago Company, through friendship for Alexander Smith Cochran, celebrated yachtsman and millionaire, and husband of the lady.

Later, you know, when the lady fled with her cook, her valet, her poodle and maids to New York, she joined her husband and they departed for Paris on a steamer which they nearly had all to themselves. On their arrival in Paris, there were more columns devoted to the lady, whose artistic ability seems to be in inverse ratio to the attention the press paid her art. Later reports came from Paris telling us of the lady's wonderful display of jewels which included a double rope of pearls, long enough for a skipping rope, all kinds of diamond necklaces, earrings and pins.

And now it seems, this being the silly season, the press is again taken up with the report of the lady's troubles with her husband, which, they say, are likely to result in a separation.

The matter is referred to by me solely for the reason that it lends color to those who insist that for every paragraph that a legitimate artist can secure in the way of notice or criticism, ladies with a tendency to repeat the marriage ceremony as often as opportunity and the law permit, get entire columns. Thus the old adage that notoriety is more powerful than celebrity is shown once more to be true.

The papers are still full of anecdotes about Caruso, with various reports concerning his affairs and the manner in which his estate may be adjudicated by the Italian authorities. It seems pretty well established that he legitimized his two boys, to whom, as I said before, he was devotedly attached so that they no doubt will receive a considerable part of his estate. It has been said that he set aside a trust fund for the boys some time ago, so that it would not be possible for his widow to freeze them out as they would have been if, as one cablegram announced, the law supported her claim to the entire estate for her daughter Gloria.

One of Caruso's closest friends and admirers was the great artist Antonio Scotti, who, by the bye, from all reports will have the most successful season he ever had with his company next fall.

Some time ago, lunching with Scotti and a friend at the old Knickerbocker Hotel, he got to telling stories. We happened to discuss the costuming of certain rôles, in all of which you know Scotti is a past grand master. He told me how on one occasion, Caruso had asked his advice with regard to a certain costume which he was to wear in "The Huguenots" or "Rigoletto." I forget which. Scotti said he advised Caruso against a very beautiful light grey velvet, which Scotti said would make him look fatter than ever and suggested that he should wear, in that particular scene, a

very dark costume which would give him the appearance anyway of being slim. Caruso thoroughly agreed with him, "But what do you think he did?" said Scotti. "Why on the night of the performance he wore the grey velvet."

No appeal was ever made to Caruso in which his country or countrymen were concerned to which he did not respond. You may recall that some years ago, there was an earthquake in Calabria in which a number of towns and villages were almost destroyed and thousands of people rendered homeless and destitute.

The well-known Italian paper in New York, *Il Progresso*, appealed to Caruso to start a subscription for the unfortunate and the matter was brought to his attention during a performance. "Let me alone," said he, "till I have finished to sing to-night." Then in his dressing room, he wrote out a check for his full salary for that performance, namely, \$2,500. This will illustrate not alone his charitable disposition but his conscientiousness in his work, with which, as I wrote you recently, he permitted nothing to interfere.

It was not so long ago when I was dining with Caruso that he told me of an extraordinary episode in his career, which is not generally known.

It seems that just before he went off on a long tour of Havana, Mexico and South America, he made all the necessary arrangements for the care and support of his boys and of their mother. While he was away, an adventuress wrote to a number of his wealthy friends that, for some reason or other, remittances had not come from Caruso and in this way, she managed to raise a very large sum of money.

When, said Caruso, he returned to Italy, the people who had advanced these sums called for payment. He replied that he had left ample means for his children and their mother and that he had never authorized anybody to secure money for him. On account of the social prominence of the adventuress, Caruso's statement was not believed and as at that time he had not reached the prominence that he had of late years, he was credited with endeavoring to get out of his pecuniary responsibility. A lawsuit resulted. It seems the adventuress had forged letters from him, in which she was urged to advance money for his family.

It was only after a great deal of trouble that he was able to clear himself, though I have learned since that, with his characteristic sensitiveness and feeling of honor, he ultimately made good. What became of the adventuress, whether she was tried and convicted, I do not know.

Another story that he told me illustrates the light manner in which even educated people who have a good social position will discuss an artist.

Caruso had been singing in Monaco and was suddenly called to Milan. He had just about time, with his make-up barely off, to jump into the train with a few articles hastily gotten together in a hand bag. He found himself opposite two ladies in the compartment on the train.

The ladies spoke of Caruso's engagement at Monaco and then began to tell the most terrible stories about him, to all of which he said he listened in patience till it got beyond him and he politely told them who he was. They laughed at him and insisted that they had met Signor Caruso and that he must be an impostor. Indeed, one lady went so far as to dig out of her pocketbook a small photograph of Caruso taken some years before on which there was a very affectionate inscription, which Caruso told me he had never written, and which was no doubt one of many such that were floating about in the world.

At one of the stations at which they stopped, a friend who knew him got in. The ladies, however, came to the conclusion that this friend was simply a confederate. They went so far as to inform an inspector of police that there was an impostor on the train who said he was Caruso.

The great tenor was full of such stories of his experiences. Perhaps some day, someone who knew him well will write a biography which will show the extraordinary experiences that fall to a world-renowned tenor, especially with "some ladies."

Apropos of his first trip to Buenos Aires, he told me that he had a great

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

deal of trouble when he got there. At first, they hissed him. They said he was not the real Caruso. They said he did not sing like the records they had. "You see," said he, "they had the records that I first made when I used to sing with much more force and less grace. It was only after a great deal of work and the aid of the press that, at the end of about ten days, I finally convinced them that I really was Caruso and not a faker."

* * *

One experience I had with Caruso, and which will always remain with me, was a few years ago when he appeared to be in the prime of condition. We were discussing the relative value of people who in this world attain eminence. Said he: "The writer lives in his work, the artist, the painter, lives in his work. The statesman, too, lives in the history of the time. The composer is remembered for years and years in his work. But the singer, the artist, especially the operatic singer—he has the applause of the moment, perhaps a great reward, after years of struggle, but then he is forgotten. Perhaps for a year or two after he is gone a few people in his world may recall him when they meet socially. Perhaps in some musical biography he may remain for a time, but when the applause is done, the lights are out, who knows—who knows whether the artist will return again? Maybe he fall sick. Maybe he have some accident. Maybe he lose his voice and then he is no more. He is not even a memory. Some other has taken his place."

His words seem almost prophetic.

* * *

There is one point about Caruso which should be made part of the record. While he always remained a sincere and patriotic Italian, he had a great appreciation and friendship for Americans and for this country and that is why he brought his boy over, whom he affectionately called "Mimi," and was having him educated at the Culver Institute in Indiana at the time he died.

FINISH SERIES AT LEWISOHN STADIUM

"Irish Night" Attracts Big New York Audience—Final Programs

The Stadium Concerts ended with an admirable program in the Great Hall of the College of the City of New York on Aug. 17. Owing to the rain the concert had to be given indoors, much to the disappointment of the thousands of Stadium devotees, who wanted to make the final night of the season a gala affair. The large hall was filled to overflowing, however, with an audience which received with enthusiasm both the program and Victor Herbert. The overture to Dvorak's "Carnival" opened the concert, and this was followed by two movements from Tchaikovsky's Symphony No. 4. The Prelude and "Liebestod" from Wagner's "Tristan and Isolde" was played with great beauty, in spite of the barn-like acoustics of the Great Hall. Massenet's "Neapolitan Scenes," which followed, suffered from the hall, the extensive fortissimo passages being lost in a blare of brass. The orchestra finished the program with Rimsky-Korsakoff's "Hindoo Love Song," Poldini's "Poupée Valsante," and Herbert's Festival March, "Auld Lang Syne." Among the encores were Dvorak's "Gypsy Melody," Liszt's "Liebestraum," and Herbert's "Indian Summer" and "Devotion."

Mary Jordan, contralto, sang the aria, "Ah, mon fils," from Meyerbeer's "Prophète," and was obliged to give an encore. Later Miss Jordan sang "Mon cœur s'ouvre à ta Voix," from Saint-Saëns' "Samson et Dalila," and another extra.

Monday evening, Aug. 15, was "Irish Night," with Tom Burke, tenor, as soloist, and an all-Irish program, consisting of the overture to "Bohemian Girl," two movements from Stanford's Irish Symphony, the overture to "Maritana," some old Irish songs, and pieces by Victor Herbert. One of the largest crowds of

He was not like so many foreign artists who come here, take all the money they can get and then go away and revile us because some of our habits and institutions did not please them or conform to their own.

Finkelstein and Rothenberg are two good friends and musicians. They met on the streets of New York the other day. Both were perspiring freely. It was during the hot spell. Finkelstein damned the comet for all his troubles, whether of weather or inability to secure the accustomed amount of liquid refreshment, which is specially necessary to a trombone player. Rothenberg, possibly also overheated, told Finkelstein that he was a darn fool, as the comet had nothing to do with it. He insisted that it was the coal smoke in the air of New York, as it was now legal to burn soft coal instead of hard coal, whereas, in former years, the Board of Health would arrest a man who burned soft coal.

They nearly came to blows over the matter and in their argument had not noticed that a crowd had gathered about them, it being near the corner of Forty-second Street and Fifth Avenue, where you can secure a crowd simply by pointing up at the sky and telling people that you see something. It was at a moment when traffic threatened to be obstructed, which you know, is a penal offence in New York. You may do about anything you like, including poisoning yourself by hootch, but you must not obstruct the traffic.

So in this serious situation, Dennis McCarthy, who, in spite of his name, is inclined to be Italian, having been born of a Neapolitan mother by an Irish father, waded in and ordered the two to "disperse." They were inclined to stand their ground as independent American citizens, but if there is one thing that an American cannot do to-day, it is to assert his right to anything that he considers part of his personal liberty. That was formally abolished by the Eighteenth Amendment to the Constitution, says your

Mephisto

the summer was present, and its enthusiasm knew no bounds, especially at the conclusion of Tom Burke's numbers. After he had sung "La Donna è Mobile" as an encore, he was obliged to explain that he had no other orchestrated music with him. Father Duffy, chaplain of the 169th Regiment and president of the Irish-American Society, of which Victor Herbert is vice-president, appeared after the intermission and made a brief speech on the plans of the society to further Irish music in this country.

Two movements from Tchaikovsky's Symphony "Pathétique" were given on Tuesday evening, Aug. 16. Other numbers were the "Tannhäuser" Overture, Victor Herbert's orchestration of Rubinstein's "Kamenoi Ostrow," and Coleridge-Taylor's "La Bamboula." "March of the Gnomes," by Schroeder, was an interesting novelty. Jackson Kinsey, baritone, the only man to be accepted at the auditions for singers to appear as soloists at the Stadium Concerts this summer, sang the "Credo" from Verdi's "Otello," and as an encore the "Toreador Song" from "Carmen." Isidor Berger, violinist, one of the members of the orchestra, played Sarasate's "Zigeunerweisen" effectively, and also gave an extra.

Court Gives Hammerstein's Daughters Right to Possession of Manhattan

Although Mrs. Oscar Hammerstein was still in physical possession of the Manhattan Opera House on Monday, Aug. 22, the two daughters of Oscar Hammerstein, by a previous marriage, Stella H. Pope and Rose H. Tostevin, were entitled to occupancy and operation according to a Federal court ruling returned the preceding Friday. By this ruling the receiver for Mrs. Hammerstein was instructed to turn over the property to the two daughters, who were the only bidders at the auction sale in June. A new complication was also brought into the case recently when the Mutual Bank brought suit on a mortgage which it holds against the property. The attorneys for the Chicago Opera Association stated on Monday that they were negotiating with all parties in the complicated situation for the fulfillment of the association's leases to give opera at the old Hammerstein house.

GIVE "MARTHA" AND "FEDORA" AT RAVINIA

Latest Additions to Répertoire Prove to Be Popular Attractions

CHICAGO, Aug. 20. — Giordano's "Fedora," never before heard at Ravinia, and given but twice previously in Chicago, was the occasion for the greatest demonstration of the season at the Eckstein Amphitheater on Saturday, Aug. 13. This Sardou tragedy lends itself admirably to operatic treatment, its interest being sustained, and the plot leading to a well developed climax. The music provided for it by Giordano is pleasant for the most part, and, while light in texture, is not without good moments. The cast was headed by Alice Gentle, Margery Maxwell, Morgan Kingston, and Riccardo Stracciari. Leon Rothier sang the brief rôle of *Cirillo*, investing it with distinction and power. Miss Gentle gave a powerful presentation of the tragic part of *Fedora*, singing with thorough understanding and fine emotional appeal. To Mr. Kingston as *Count Loris* must be credited the finest work that he has accomplished this summer. He not only used his excellent voice to advantage, but he rose to heights of histrionic expression that elicited continued applause.

Mr. Stracciari was the sonorous, elegant, suave man of the world demanded by the part of the diplomat. Margery Maxwell was a spirited and captivating *Countess Olga* and Louis D'Angelo sang and acted well as the *Captain of Police*. Philine Falco accomplished an amusing caricature of a parlor pianist, and Bessie Diggett, new to the Ravinia cast, gave a clear and appealing impersonation of the youth *Dimitri*. The cast included Giordano Paltrinieri, Paolo Ananian, Toft, Derman, and Quintina. At the conclusion of the last act the audience rose in enthusiasm, and, after repeatedly recalling the principals, accorded Conductor Papi an ovation. He deserved the demonstration not only for his conducting, which transmuted the rather thin score into an effective musical utterance, but for his skillful coaching which, with that of Mr. Agnini, achieved an unusually fine presentation.

The Ravinia cohorts showed their

versatility by presenting another revival, "Martha," by Flotow, on Wednesday, Aug. 17. A large attendance testified to wisdom of the selection as far as public favor was concerned. Florence Macbeth assumed the title rôle with complete success. Her singing of "The Last Rose of Summer" was particularly effective. Charles Hackett as *Lionel* was graceful and melodious, winning recognition by his excellent phrasing. Louis D'Angelo was a robustly humorous *Plunkett*, characterizing his action with the strong individuality with which he invests all his work. Alice Gentle as *Nancy* sang satisfactorily, and did well in a rôle not quite in her metier. Paolo Ananian played the broad comedy part of *Sir Tristan* in the true spirit, and the chorus sang with precision and animation. Mr. Hasselmans conducted.

The third performance of Montemezzi's "L'Amore dei Tre Re" was given on Aug. 18 with the same cast as on previous occasions save for the substitution of Milla Picco for Graham Marr in the part of *Manfredo*. Mr. Picco showed himself in this, as in all his rôles, an able artist. Mr. Papi conducted.

"Tosca" was given again on Aug. 19 with the same cast as previously, including Miss Fitzu, Stracciari, Chamlee, D'Angelo, Paltrinieri, Ananian, Miss Falco, and Toft. Mr. Papi conducted.

"Madama Butterfly" was repeated on Sunday, Aug. 14, with the same cast as before, and on Tuesday, Aug. 16, "The Secret of Suzanne," with Marie Sundelius, Milo Picco and Mr. Paltrinieri in the leading rôles, was given with Mr. Papi conducting. The garden scene from "Faust," with Miss Sundelius, Mario Chamlee, Mr. Rothier, Miss Maxwell and Anna Correnti filled out the program. M. Hasselmans conducted. K. C. D.

Damrosch Invited to Conduct London Symphony as Guest

It is stated abroad that Walter Damrosch, conductor of the New York Symphony, will make a series of guest appearances as conductor with the London Symphony this season. An invitation has been extended to the American conductor, and may be accepted at the time when Albert Cates conducts the New York organization for a period of ten weeks.

John Powell Refreshes Spirit in Mountains of His Native Virginia

(Portrait on Front Page)

AFTER his many concert and festival appearances, and his tour of Europe as soloist with the New York Symphony Orchestra, John Powell, pianist and composer, is now somewhere in the mountains of his native Virginia enjoying a well earned vacation. The long season which he concluded in New York only a few weeks ago with an appearance as soloist at one of the summer orchestral concerts in the Stadium, when he delighted a large audience with his playing of the Liszt "Hungarian Fantasy" and his own "Banjo Picker," was one which brought him more than ever into the public eye as contributing much toward the serious recognition of American music and the American musician by Europeans.

Born in Richmond, Va., in 1882, this highly individualistic young artist received his early musical education in this country, and began his public appearances as early as 1894, when he played the Beethoven C. Minor Concerto at the Richmond Festival. Since then the Festivals at which he has appeared in this country have included the Norfolk, Newark, Worcester, Lockport and Berkshire Festivals. He matriculated in 1899 at the University of Virginia, where his love of astronomy, second only to his passion for music, was fostered. It was while in Europe with the Damrosch orchestra last spring, that Mr. Powell, who could turn to astronomy as his profession if he so desired, was decorated by the Société Astronomique de Paris for his theories and deductions regarding comets.

All-American in blood and spirit, and with the fundamentals of his musical education American, Mr. Powell spent a number of years in study in Europe which served to broaden his artistic vision but only intensified his national feel-

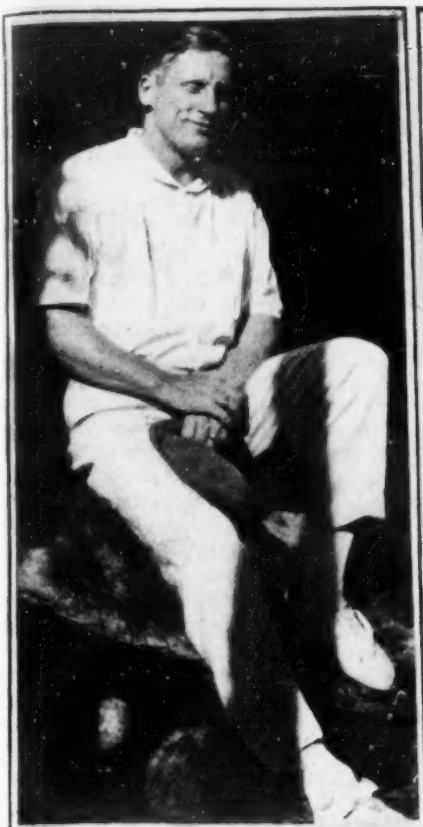
ing, as he has many times illustrated in his compositions, most of which are essentially national in spirit. His published works include four piano sonatas, a violin concerto, two suites for piano, and his "Negro Rhapsody" for piano and orchestra, a work which has aroused much enthusiasm on two continents.

Mr. Powell first became known to Europeans in 1908, when, at the age of twenty-six, he played in Berlin, after his studies abroad with Leschetizky and others. His immediate success was repeated in Paris, Vienna, London and elsewhere, the youthful American being hailed as a musician of exceptional gifts with the power to express these gifts with artistic conviction. This verdict was repeated with emphasis when he toured Europe with the Damrosch forces, playing his "Negro Rhapsody" at Mr. Damrosch's request. In London, the Hague and in Italy he and his music were warmly praised, Alfredo Caselli being among those who found the spirit of America in his compositions. Before the European tour, he was the soloist of the All-American program which Walter Damrosch arranged for his Historical Series.

Mr. Powell has appeared frequently in recital in New York, as well as with orchestra, since he made his first New York appearance at Carnegie Hall in 1913. His coming season, which will keep him almost constantly on tour, will begin with two appearances with the Philharmonic in Carnegie Hall, Oct. 27 and 28.

A prodigious worker, Mr. Powell has found time, even when touring as a pianist, to carry on his work as composer. He has been commissioned to write all of the music for the Virginia Historical Pageant to be held in the spring of 1922, and also the Interludes for the University of Virginia Centenary Pageant. He was one of the composers who contributed to the music provided for the recent Pilgrim Pageant at Plymouth.

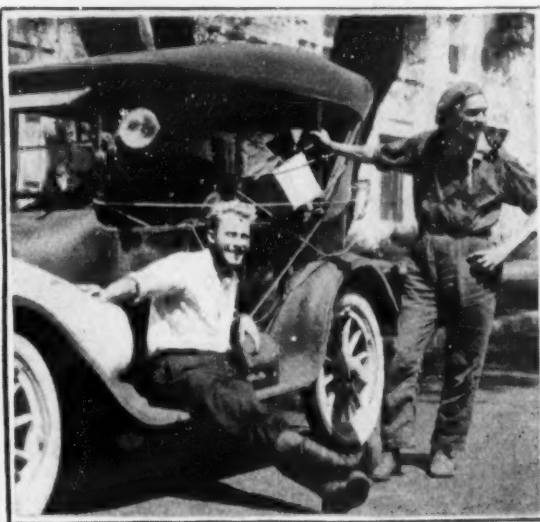
Chicago Musical Folk Swell Volume of Vacationists



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Canyons, Lakes and Woodland Wilds Present Grateful Charms for Choice of Musical Dwellers in the Middle West

CHICAGO, Aug. 20.—In Chicago, where musical persons of the Middle West gather, each at the shrine of his or her master, there is for the moment a very little lull in the rites of harmony. The call is "Up and away to the country of great trees, of canyons and of lakes!" The effete Easterner may seek the sea, but the deviser and the exponent of technique midway between the Rockies and the Alleghanies says most often, "I will build me a camp!" So he does, and they do—as the pictures show.

Arthur Kraft, tenor, at once comes to the rescue of our thesis, for he is pictured (in No. 1) in the Allegheny State Park, which is a very natural spot. He has been spending the month of August with Frank La Forge, and will be soloist upon the occasion of the formal opening of the park on the last day of this month.

Marie Sidenius Zendt, soprano, is shown in No. 2 with her husband among the growing maize at her summer home

in Winnetka, Ill. Mme. Zendt, who in the early summer made concert appearances in Alaska, Wisconsin and Illinois, is preparing programs for her autumn recitals in Chicago.

Otto Beyer, pianist, and Fritz Renk, violinist, appear (No. 3) to have successfully diagnosed a case of motor trouble. The place is Crystal Lake, Antigo, Wis. The artists have been chums since boyhood, and recently met again upon Mr. Renk's return from study in Paris. Joint recitals are being planned for next season.

Rudolph Ganz, while conducting his recent master classes in Chicago, was photographed (No. 4) with Marie Kryl, gifted pianist, who is to make a European tour next season as soloist with leading orchestras. Mr. Ganz has now left on a brief visit to Switzerland.

Viola Cole-Audet, pianist and teacher, is discovered, in No. 5, in Grant Park, Chicago. Although there is little of natural scenery in this photograph, there is genuine turf and foliage about. Mme. Cole-Audet has been at work on more of her unhackneyed programs.

Serge Oukrainsky, who in association

with Andreas Pavley provides delectable divertissements for the Chicago Opera, is shown Buddha-wise in No. 6. The place is an eminence near South Haven, Mich., where his ballet school holds its summer sessions. The figure, we believe, is called the Swastika, and is reputed to be a more effectual fortune-bringer than crossed fingers.

Clarence Loomis, the composer, was snapped recently (No. 7) while on fishing bent. We have no means of estimating the catch, but judging from the fisherman's expectant expression. . . . Mr. Loomis is summering at Long Lake, Ind., and is giving some time to composition as well as to fish.

Rudolph Reuter, pianist and pedagogue, appears in No. 8. The place is in the neighborhood of Chicago, where Mr. Reuter is about to open a studio. This staunch exponent of Dohnanyi's works will be heard in recital the coming season, his projected itinerary including much of the Middle West.

Herbert E. Hyde, director of Chicago's Civic Music Association, is presented in No. 9. Colorado, with its magnificent "high-relief" traced by torrential chisels, has called this Chicagoan arbiter of things tuneful. Even in music, one perceives, rests are most essential.

The camera caught William Shakespeare II, the well known Chicago vocal instructor, as he was imparting (No. 10) some weighty pedagogic "points" to one of his artist-pupils. Edith M. Kadish, contralto, who has won recognition as an interpreter of Brahms, is the recipient. Mr. Shakespeare has snatched week-ends from a busy summer at his studio for out-door recreation at Lake Baldwin.

Florence Lang, soprano, was captured (No. 11) by the prying lens while in midsummer leisure at her camp on Lake Penage in picturesque Ontario. We

feel inclined to award this canvas colony the prize among our collection of Camps Beautiful. The Canadian greenwood will shelter Miss Lang until the autumn, when she will tour under the management of Ora Lightner Frost.

Spearman Lewis, who is director of strategic attack in the campaign to secure guarantors for the Chicago Opera Association's forthcoming season, is shown in No. 12, with Mrs. Lewis, at Ravinia Park. Both are in happy mood, and one would venture an assumption that yet another supporter has been gained! Our searcher for musical Maecenases balances gaily on the curb of a fountain—an intrepid feat, indeed, out of a bathing suit.

R. M. K.

Fall Tour Arranged for Anna Case

Anna Case, soprano, will be heard in a recital in Carnegie Hall on Wednesday evening, Oct. 19. Prior to this recital, she will appear in Nashville, Tenn., Rock Hill, S. C., Lynchburg, W. Va., and Elmira, N. Y. After her New York appearance she will leave for a tour of Texas, Oklahoma, Kansas, Iowa and North Dakota, and will return to New York in December.

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MUSICAL AMERICA'S WEEKLY

Popular Interest Backs British National Opera

Goossens Supplies Chapter on Music in New London Book on Ballet—Kussewitzky and Béla-Bartók Discuss Stravinsky—American Pianist Gives Recital—Sea Chanties in Hyde Park

LONDON, Aug. 1.—There is real congratulation in London musical circles everywhere anent the fact that the proposal to form a British National Opera Company out of the personnel of the late Beecham Opera Company has been practically guaranteed by the wide popular interest taken in the scheme. This interest has been shown by the receipt of £15,000, demands for small numbers of shares coming from all parts of the country. The British National Opera Company, Limited, it is hoped, will come into action quickly, and the probabilities are that, if rapid action is taken, it may acquire the whole of the assets of the late Beecham Company, now in the hands of the liquidators, for a sum negligible in comparison to what they cost. These assets include the scenery, costumes, complete productions, properties, various performing rights, and a big musical library comprising scores, parts and translations, many of these copyright and especially commissioned, of roughly forty-four operas. The list includes the entire repertoire of the company, and it is obviously of vital importance that the property should be acquired while it may be done advantageously. Mr. Radford, in a paper read to the Society of English Singers last month, said: "If 100 rich men would put up £500 each, the English opera question would be solved and solved for always." The co-operation of opera-lovers in all the big towns of England and Scotland should be able to start the British National Opera Company with the full equipment which is an essential requisite of its work.

There is more at stake than the continuance of an artistic work which has amply proved its worth during the past five years. England is peculiarly lacking in established musical institutions of any sort, several of the most important, such as the provincial festivals, falling into desuetude during the war, and not being likely to recover. In the meantime, since the war, young men and women of talent have been crowding into the musical profession in increasingly large numbers. For many of them the cinema orchestra, the restaurant and the ballad concert offer the only opportunity of a livelihood. Whatever may be urged against opera as a form of art, it is impossible to deny that it offers the greatest opportunity for the co-operation of artists of every type and grade. It happens, too, to be the thing which a very large public is ripe for at the present time—a public not sufficiently musical to be deeply stirred by symphony concerts; but too enlightened to be content with the cinema and the ballad concert, and more than a little weary of the paraphernalia of the choral festival. For these the opera, and more than one operatic organization are needed. The excellent Carl Rosa Company has kept its flag flying through two generations; other companies do good work in the provinces; but the National Opera Company, gathering the best available material among singers, players and conductors, should appeal to a public which is becoming increasingly critical in its appreciation, and prove that opera in English can satisfy alike popular enthusiasm and the demands of a cultivated taste.

Goossens Says the Accepted Things

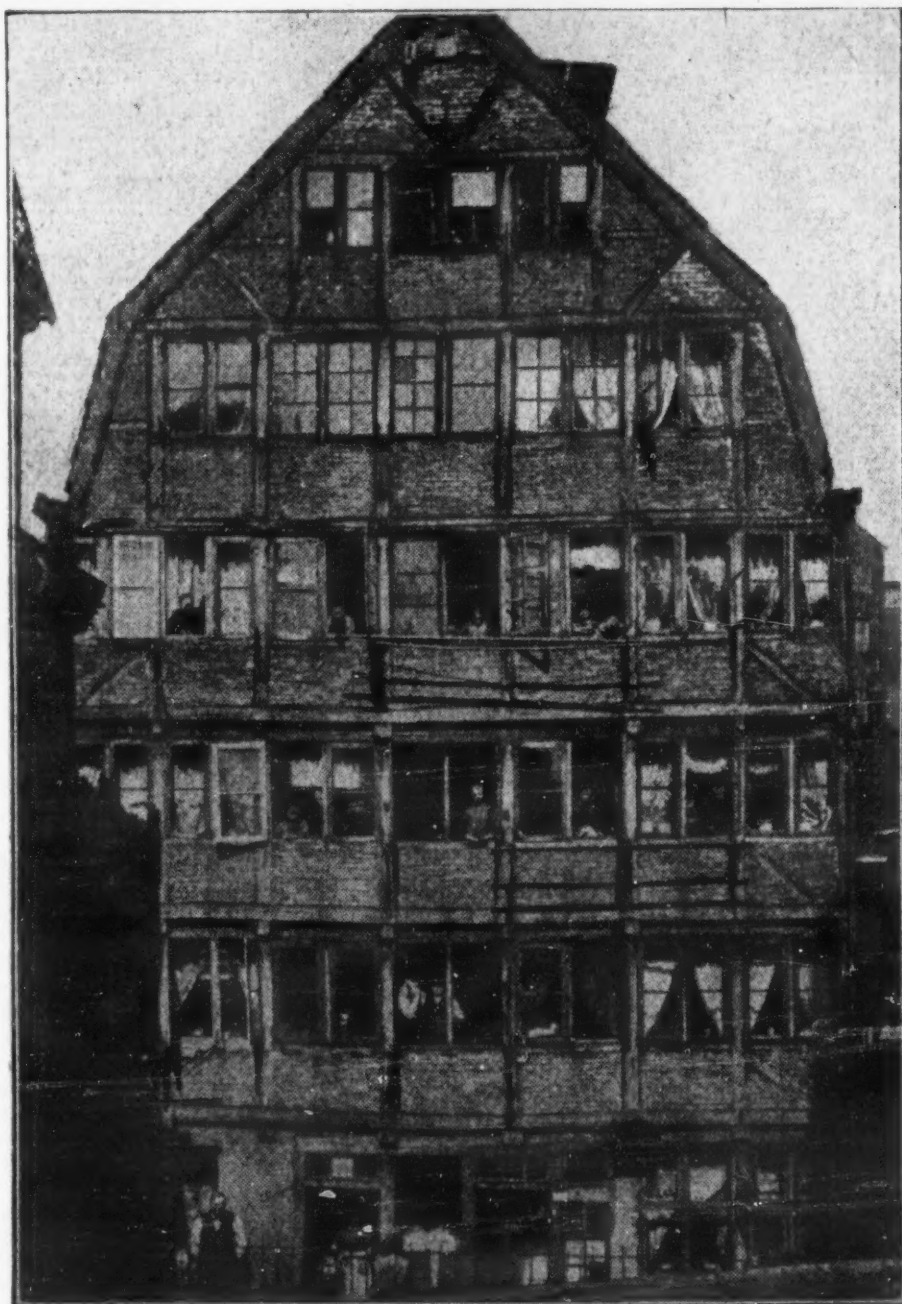
Ernest Newman, in his consideration of the handsome new, six guinea volume on "The Russian Ballet in Western Europe, 1909-1920," by W. A. Propert, for which Eugene Goossens has written the musical chapter, declares that the latter confines himself to saying the accepted things, and that Propert, when he touches on music, is not impressive in his judgments. It would be evident to any musician, declares the critic, that Propert is

deaf and blind to a score of things that make "La Boutique Fantasque" so admirable in the eyes of many of us. Robin H. Legge, however, opines that Goossens' essay is a refreshing affair, which takes the reader through the main channels of the repertoire, Russian and international, is direct, and carries conviction by its sanity and almost gentleness. Goossens himself is so evidently convinced that he finds no necessity of following the mode of this part of the day, and abusing the plaintiff or his attorney.

Kussewitzky and Béla Bartók on Stravinsky

In a recent letter Kussewitzky, who conducted the London performance of

Stravinsky's "Wind Symphony," at that composer's personal and persistent request, sums up his opinion of the work, saying that the fact he has always greatly admired Stravinsky's talent does not deprive him of the right of being impartial in his opinion about new compositions of his. From the usual point of view of musical art, and not from the point of view of "the juxtaposition of tonal values," he says, the wind symphony to him represents a stage of decline in Stravinsky's art, rather than the birth of new musical values. And he is very glad that it was so understood in England. The music of the symphony contains no new elements in itself, except some false and unconvincing har-



The House in Hamburg in Which Johannes Brahms Was Born on May 7, 1833, Which Has Just Been Purchased by the City of Hamburg, to Be Maintained as a Permanent Memorial

Singers Lend Répertoire Operas a Novel Charm

PARIS, Aug. 2.—At the Opéra and Opéra-Comique the works now being given are repertoire scores, but in many cases these well-known operatic favorites gain a new interest by reason of their interpreters. Mme. Alexandrovicz' sincere and vibrant interpretation of the title-rôle in "Thaïs" is a recent outstanding example. Others are: Alice Daumas in the part of *Margared*, and Maguenat as *Karnac*, at the Opéra-Comique presentation of "Le Roi d'Ys"; Mme. Ritter Ciampi, in "Faust" and "Thaïs" at the Opéra; Mme. Colonna Romano, in "Psyché," at the Opéra-Comique; the brilliant English singer, Mlle. Mégane, as *Charlotte*, in Mas-

senet's "Werther," and Mlle. Mathilde Saiman in "Tosca," in the same house.

Three "Most Desired" German Artists

BERLIN, Aug. 3.—Bruno Walter, the Munich General Music Director, is to conduct three special orchestral concerts in this city under the auspices of the Wolff Bureau. As the solo artists three persons were selected who, in the estimation of the givers of the concerts, were the three "artists most to be desired in Germany to-day": Maria Ivogün, the Viennese soprano; Sigrid Onegin, contralto, and the pianist, Artur Schnabel. The two singers have accepted the engagement, but the pianist, who has not played in Germany for some time, will probably not interrupt his Scandinavian concert tour to figure in this triumvirate.

monies; the symphony also contains reminiscences of "Petrouchka" and "Le Sacre du Printemps," and to these pages is quite artificially attached a chorale of no artistic value.

Peasant Music in "Sacre"

The summing up of Stravinsky's "Sacre" by so progressive a modern musician as Béla Bartók, in a recent number of the *Sackbut*, is highly interesting. He says: "Stravinsky's 'Sacre du Printemps' is one of the best examples of the intensive permeation of art music by genuine peasant music. The work, despite its extraordinary verve and power, fails to be completely satisfying. Under the influence of the short-winded structure of the Russian peasant melodies, Stravinsky did not escape the danger of yielding to a broken mosaic-like construction which is sometimes disturbing, and of which the effect is enhanced by his peculiar technique, monotonous as it becomes by repetition and by its practice of, as it were, automatically superimposing several chord-sequences of varying length, in constant repetition, without regard to their consonances. It is not the Russian peasant music we must blame for this, but the composer's lack of grasp and power of imagination."

American Pianist Gives Recital

Bruce Simonds, a young American pianist, was well received at a recent recital at Wigmore Hall. In his performance of the César Franck "Prelude, Chorale and Fugue" his performance, as that of most pianists, showed no imaginative connection between the three movements. But his serviceable technique for music the main effect of which depends upon speed and clearness, was evident. He made an excellent impression in a "Toccata" by Paradies, and in the C Major "Toccata" by Schumann, the latter being taken at a tremendous pace, yet both the outlines and the details remaining clear to the end.

Sea Chanties in Hyde Park

The League of Arts on a recent Saturday afternoon gave a concert of sea songs and chanties in Hyde Park, sung, incongruously enough, by a chorus of ladies and gentlemen, the former in tennis costume. But there was a full complement of "sailors" of both sexes, in the traditional costume, and even a real capstan modeled after those used in the eighteenth century. Conducted by Geoffrey Shaw, the chorus sang most creditably such favorites as "Tom Bowling," "Shenandoah," "Blow the Man Down," "Admiral Benbow" and "The Bay of Biscay." A fine impression was made by the singing of the chanty, "What Shall We Do with a Drunken Sailor!" during which sailors attired in the old-time costumes hauled upon the ropes with a will to emphasize the refrain. A sextet of ladies who danced the horn-pipe to the notes of a single fiddle were deservedly encored. It is proposed by the League to give a musical entertainment every Saturday afternoon of the year (except in August and September), with seats at cheap prices, in the Guildhouse, Eccleston Square, which will cater to "ordinary people, who think they are unmusical."

M. P. Advocates Industrial "Jazz"

LONDON, Aug. 5.—Captain Elliot, in the House of Commons to-day, paid homage to the industrially stimulating influence of "jazz," by urging its introduction into the London telephone girl's working day, in order to improve the telephone service. Ten-minute jazz-band concerts and frequent dances throughout the day, according to the Captain, would "pep" up the jaded operators. The Captain also insisted that "Central" would be more active and efficient if she worked in a room decorated with "snappy" pictures.

"What if tonal atrocity holds orgies and a horribly grinning orang-outang puffs and blows on the altar of art (modernism in music), this is better than to have to listen, evening after evening, to the lukewarm dishwater of a music bolstered up by the spirit of trade and commercialism!" indignantly cries Hans F. Schaub, excoriating modern German musical conditions.

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



Zürich International Festival Links Humanity Through Music

ZÜRICH, July 29.—The First Zürich International Music Festival, especially if it be remembered that it is the first, the initial step in the realization of a great post-war ideal, has been justified by wonderful success. It is true that its international aspect, so far as the public was concerned, was more evident in the podium and on the stage, while the parquet was principally filled by a Swiss audience. Yet the beginning has been made, and the Swiss institutors of the Festival feel that the motto of international art, in the years to come, will hold its own with all others, so that music-lovers from all countries will once more be able to find gladness, peace and humanity, linked by the magic of music in Zürich.

The Nikisch Concerts

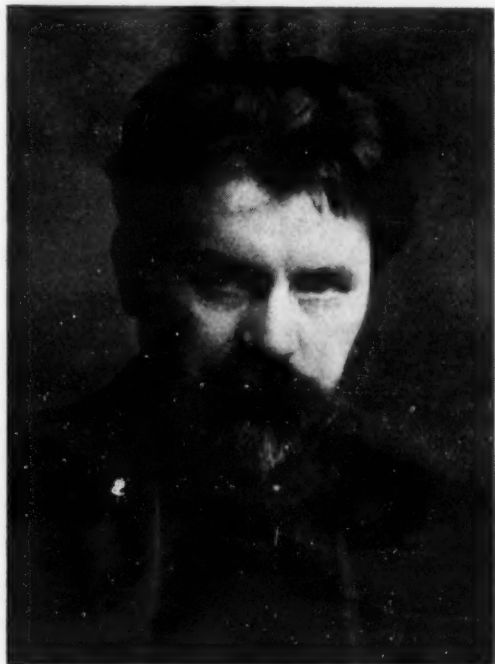
It was a clear June day, when the moon stood in the skies like a white kite even during noon, that Arthur Nikisch raised his bâton in the Tonhalle to conduct Beethoven's Ninth Symphony. Beethoven could not have been improved upon to open this festival, with which the Zürichers hoped to serve the cause of international reconciliation. When the last joyous echoes had died away and the audience rose *en masse* to thank Nikisch and the artists with an ovation many times renewed, one felt that this introduction was at the same time the climax of the festival, that it could not be outdone. Nikisch achieved wonders with the chorus (Zürich Mixed Chorus); its song was joy idealized, and never degenerated into screaming. Paul Bender's bass carried out the transition into the vocal portion of the finale splendidly. The orchestra was like the ocean, the human voices rising above it like the sun—a more complete and satisfying presentation could not have been conceived. Mahler's Fourth Symphony followed in the second Nikisch concert. It was not altogether easy for his idyllic, comfortable Fourth to maintain itself after Beethoven's Ninth; yet the conductor revealed all the flavor of its mundane and heavenly romanticism. Irene Eden sang the solo with great beauty of voice. The event of that evening was the "Meistersinger" Prelude—the audience listened in absolute silence, to break out into unmeasured applause at the close.

The French Concert

Why did the French concert seem to be a let-down when compared to the two German ones? The Swiss critics, surely not prejudiced, politely grounded the fact in its program and conductor, and principally in the difficulty of making up a concert-program of deeper emotional content exclusively of French music, for French music, in the end, invariably runs to the programmatic. When one has heard in succession Berlioz's "Symphonie Fantastique," Pierné's Basque suite "Ramuntcho," Debussy's "Iberia" and Franck's "Le Chasseur maudit," one yearns for music which is not painted, but felt. Debussy's "Iberia" tone-pictures are enchanting masterpieces of French impressionism, but even they tire amid all the other orchestral paintings. Gabriel Pierné's music to Loti's drama "Ramuntcho," built up on Basque folk-themes, is noticeable for a cloister scene of delicate mood, suggesting that of his "Children's Crusade," and is effective and lovely without being commonplace. As a conductor the leader of the Paris Colonne Orchestra seemed unable to carry away his auditors, for all the stress he laid on nobility of tone, and all the weight and swing he lent the genially grotesque closing movements of the Berlioz Symphony and the Franck orchestral ballad.

The English Concert

Sir Henry Wood, London's most popular conductor, revealed himself as an extraordinarily fresh and novel artistic personality. His success was instantaneous. The overture to "Oberon"—which Weber himself baptized, musically speaking, in London nearly a hundred



Arthur Nikisch, Who Conducted Beethoven and Mahler at Zürich Festival

years ago—could not have been played with a greater combination of delicacy and fire. And Wood, who popularized Tchaikovsky in England, could let out his temperament to the full in that composer's "Francesco da Rimini." With warmth and grace he presented Elgar's

valuable though somewhat extended "Enigma Variation." A "Rhapsody" by Butterworth did not give a very clear idea of the aims of the younger English school, though Wood's own orchestration of a Purcell Suite for orchestra and organ did of older English music. It is inconceivable that England's most important tone-poet is so seldom met with on continental programs. Sir Henry Wood himself, too, should there ever again be an exchange of German and English artists, ought to be heard as a conductor in Germany.

German Art Predominant in Festival

German art, without any conscious effort on the part of German artists, predominated at the Festival. An evening of song, admirably presented by Karl Erb, Paul Bender and Emmy Krüger, was devoted to the German *lied* (Schubert, Schumann, Brahms); the score of Mozart's youth ("Abduction from the Seraglio") and Wagner's age ("Parsifal"), both were given as the actual "festival plays" on the stage of the Stadttheater, with Bruno Walter as an ideal interpreter, the Viennese artists Kiurina and Elisabeth Schumann reviving in the "Abduction" what Mozart knew as song, the coloratura soprano of Kiurina in particular being one of the loveliest voices of its kind to be heard in these days. In "Parsifal," Finehals as Amfortas, the Züricher Schmidt-Blos as Klingsor, Erbs as Parsifal and Krüger as Kundry earned deserved laurels. Saenger-Pierot as Titirel, and a chorus of *Flower-maidens* whose vocal purity was enchanting, should not be forgotten.

The Closing Program

In a retrospect of the Festival, so completely successful in its entirety, the

Zürich Orchestra must be admired. With four strange conductors to lead it, it adapted itself to each with astonishing readiness, and left but little to be desired. In the final concert, conducted by Dr. Andrae, the permanent leader of the Tonhalle Orchestra, who presented Berlioz' "Damnation of Faust" in a performance which boasted many beautiful moments, especially in the choral portions, much of the charm displayed by the orchestra in its playing under the distinguished guest conductors seemed to have vanished. Musical cavalry attacks, with the bâton used in the guise of a sabre, are a splendidly successful feature of Dr. Andrae's conducting; but the calmness which controls, and inner emotion and intimacy are often lacking in his work.

A Nature-Fête for the Artists

The conclusion of the Festival was marked by a fête. A steamer and numerous autos carried the participating artists and many music-lovers to Bocken near Horgen, on a height above the Lake of Zürich, which is so paradisiacal that the very porcelain insulators of the telegraph poles seem out of keeping. The name of the giver of the fête—Mme. Schwarzenback-Wille—should be mentioned, since she has been the real inspirer, the soul of the entire Festival undertaking. Graceful games to the sound of Alpine cow-bells evoked the magic of idyllic ages, and the guests sat beneath venerable trees and gazed out over the blue surface of the lake, bounded on the north by the Black Forest, on the south by the white Alps, and felt that all the glories of the earth were revealed to them in a single glance. And art had to keep silence in the presence of this revelation of nature.

Freiburg Gives Passion Play and Zoppot "Fidelio" Under Blue Skies

FREIBURG, Aug. 2.—To the south of this city, in an enormous open-air stadium with accommodations for 9000 people, the Passion Play as presented by the Bavarian family Fassnacht has been given this summer as usual. The performance, though based on the Oberammergau text, takes but five hours, i. e., half the time of the latter, and rises on occasion to moments of power which move even those not religiously inclined. The effect lies largely in the hundreds of participants in the folk-groups, when the colorful multitude of Jews and Romans, on foot and on horseback, pours out between the solidly built houses, the Temple and the palace of Pontius Pilate, into the great sun-lit field, with a hurricane of voices, while song and organ-notes arise from the interior of the Temple. The acoustics are excellent, though the *Christ*, whose rôle demanded the greatest simplicity of manner, often introduced a somewhat disturbingly operatic note because of his powerful tenor voice. The choral songs and organ numbers, conducted by Franz Philipp, were in the main chosen from the classic music of the Church, and were among the most important emotional factors of the performance.

"Fidelio" in the Forest

ZOPPOT, Aug. 3.—The Zoppot "Forest Opera" has ventured on a performance of Beethoven's "Fidelio," under the direction of Paul Walther-Schäffer of Chemnitz, and scored a great success on its forest stage. The magnificence of the stage pictures, animated by a corps of singers and supernumeraries such as few stages can display, was largely due to the fact that the forest arena permits of the unhampered employ of horses and carriages. Not only did Pizarro make his appearance on horseback, but the Minister Fernando was able to drive into the prison court in a court coach drawn by four horses, and accompanied by torch-bearers. The orchestra was conducted by Dr. Hess, in a clean and sonorously beautiful manner. Frieda Leitner, of the Hamburg Opera, sang the leading rôle of *Fidelio* (the disguised Leonore) with a gracious and voluminous voice; while Paul Papsdorff from the German Opernhaus in Charlotten-

burg did justice to *Florestan* with a wonderfully flexible tenor, and his splendid acting did much to give the part a far greater psychic content than is usually the case. An admirable *Rocco* was furnished by Otto Helgers (Berlin Staatsoper) and the *Pizarro* of Otto Goritz deserved all praise. In their less important rôles Margaret Dorp, as *Marcelline*, and Stauffer, as *Jaquino*, must also be commended.

Fiume Publishes New Music Magazine

FIUME, Aug. 1.—A new musical review, *Armonia*, has appeared in Fiume. The first number contains interesting articles by G. Marvin and A. Lorenzini; a study of Serbian musical folk-lore, and another on the composer and conductor, Luigi Mancinelli.

Native Works Close Stockholm Season

STOCKHOLM, Aug. 4.—At the Royal Opera here, the most interesting music heard toward the close of the season was—with the exception of a new staging of Saint-Saëns' "Samson et Dalila," with modern decorative effects by Grünwald, a young Swedish artist—the three works by native composers which were presented for the first time. The first, an opera with a medieval action, "Medeltida," after a melodrama by Holgar Drachmann, had been set to music by Ture Rangström. Then there was a pantomime ballet, "Per Svinaherde," on the delightful fairytale subject of Hans Andersen, for which Kurt Atterberg wrote the music; and a second pantomime ballet, "Alvorna" ("The Sylphes") after an Indian legend, music by Natanaël Berg. All three works were admirably staged, and their music showed real dramatic power.

Music Plays Part in

Manx Celtic Congress

DOUGLAS, ISLE OF MAN, Aug. 2.—At this summer's Celtic festival here, where many tongues were spoken, music was a recognized lyric of exchange and international currency. Charming Manx folk-songs were sung

by choirs from Peel and Rushen—all girl voices, with one or two male soloists, says Ernest Rhys. The airs are like the Irish; but the most exquisite singer of all had a sympathetic, vibrant, soft treble, very like the least professional sort of Welsh singer. Welsh Pennillion airs were both harped and sung by Mme. Diverres, formerly of Llanover; and the singing of Welsh folk-songs, including an Anglesey goat-counting ditty—a thing of amazing spirit—by Dilys Jones, was as haunting and tantalizing as ever. This singer has a gesture with her hands, as if a folk-song were elusive and needed to be held like a bird, which has a curiously and quite unconsciously expressive effect. As for the other visitors who sang, no need to describe afresh Mrs. Kennedy Fraser's and her sister's Hebridean songs. It was Conrad who said that music was the art of arts, which can unlock the mysteries of men, to which all the other arts tend.

Dohnányi Novelty at Buda-Pest Opera

BUDA-PEST, Aug. 5.—The first novelty to be presented during the coming season at the Royal Hungarian Opera House here will be Ernest von Dohnányi's "The Voivode's Tower," of which Hans Heinz Ewers has written the text after an old Transylvanian legend. Béla Bartók's new pantomime ballet, "The Mandarin," whose poem is by Melchior Lengyel, is to be the second work to have its première at the house in question. Béla Bartók has just completed the orchestration of this work, which is said to exceed anything hitherto written in its daring.

Young Greeks Refuse to Study Music

ATHENS, Aug. 2.—A sad state of affairs was revealed at the recent competitive examinations at the Royal Conservatory here, when it turned out that there were hardly any male candidates. Young men are no longer interested in music in Athens, and as regards the Conservatory, the fact has led to almost total abandonment of the study of the cello and the wind instruments. The young girls of Athens study only the voice and the piano and, alas, only too seldom do they take up the violin! The disinclination of the masculine youth of Athens for the study of music leads observers to wonder whether, within a few years' time, the symphonic orchestras will be made up altogether of artists in skirts.

ENGLAND, IN TURN, TOSCHA BOWS TO GENIUS OF SEIDEL

Comments of the London Press

"A GREAT VIOLINIST"

M. Toscha Seidel, who made his first appearance in England last night at Queen's Hall had no difficulty in gaining the approval of his hearers, for by the time he had finished his first solo—the Chaconne of Vitali—it was apparent that he is a great violinist. His greatness lies in his musical nature. All that he plays takes definite shape under his hands. He has the rare ability to convey the contour of a phrase, and so to make it speak its message. In addition to consistent beauty of tone he has great beauty of expression, and these, in combination with a technique that is flawless, make him A VIOLINIST WHOSE LIKE WE HAVE NOT HEARD FOR MANY A LONG DAY. —Morning Post.

"DELIGHTFUL PLAYING"

Toscha Seidel made a momentous first appearance last night at Queen's Hall. His technique is flawless, his tone liquid and clear, and his playing, despite his 21 years, has all the maturity of long experience. —Daily Graphic.

"A NOTABLE VIOLINIST"

Even in these days, Toscha Seidel, who made his first appearance here at Queen's Hall last night, was able to make a distinct mark. Mr. Seidel's tone is rich and full of colour, and he is full of temperament. His playing of Mendelssohn's Concerto was that of a great musician. The chief characteristic of his style is the union of exquisite polish with virility—ALTOGETHER A TRIUMPHANT DEBUT.—Daily News.

"SEIDEL'S TONE IS MAGNIFICENT"

He made a sensation at Queen's Hall the other night. Seidel's tone is magnificent, his execution easy and brilliant, and his triumph was complete.—Lady.

"MORE REMARKABLE FLIGHTS OF VIRTUOSITY HAVE NOT BEEN ACCOMPLISHED FOR MANY A DAY."—Daily Express.

"FIRST RANK VIOLINIST"

Toscha Seidel made his first appearance at Queen's Hall last night. He is a violinist of the first rank. He has a singularly neat and clean technique, and he plays with sympathy and feeling. He had no reason to complain of the warmth of his reception. HE HAS COME TO STAY. —Daily Express.

Mr. Toscha Seidel has a pure and beautiful tone, excellent intonation and a perfect technique.—Sunday Times.



Toscha Seidel was born in Odessa in 1900. At a very early age he showed unmistakable musical talent, at eight years he had mastered the Beriot Concerto. In 1912 Professor Auer heard him, and immediately accepted him as a scholarship pupil. For six years he studied with his master, making his first public appearance in Christiania in 1915. Subsequently he toured Denmark, Sweden and Norway. In 1918, he made his debut in the United States, achieving a sensational success, remaining in America until the present year. He made his debut in England at a recital at the Queen's Hall in London on June 15 last, his success being instantaneous, and a second recital given the following week indorsed his triumph most emphatically.

RETURNS TO AMERICA SEASON 1922-1923

MANAGEMENT: WOLFSOHN MUSICAL BUREAU 8 EAST 34th STREET NEW YORK

Beethoven the Danton of Music, Declares Writer

New Publications Bring American Edition of Arthur Ware Locke's "Music and the Romantic Movement in France"—Author Draws Interesting Analogies Between Musical and Literary Celebrities—Petty Virtuosos Rush in Where Rodin Feared to Tread, Says Landowska in Witty Plea for "Musique Ancienne"—Studies of Reger, Strauss and Schreker Added to Waltershausen Series—Cecil Forsyth Sketches History as Appendix to "Progressive Series Lessons"

HOW the composers of music somewhat tardily followed the writers of literature who bore "the pageant of the bleeding heart" for all the world to see, is the motif of an engrossing volume, "Music and the Romantic Movement in France" (London: Kegan Paul, Trench, Trubner Co.; New York: E. P. Dutton & Co.) by Arthur Ware Locke. Its purpose is to bring musical romanticism, as it bore fruit in France, into correlation with romanticism in the other arts and the thoughts and aspirations of its day. It tells the story of the transition from the pseudo-classic period—Carlyle's time of "Gigmanity"—to the freedom and not infrequent extravagance of that renaissance of personal expression in the arts which glorified melancholy and personal suffering until this glorification came to be known as *le mal du siècle*.

As now reviewed by Mr. Locke, the principles of classicism held sway in music longer than in literature. Chateaubriand's egoistic "*le vague des passions*" was scarcely expressed in music before Berlioz, who, the author says, was the one great composer who perfectly represents the romantic movement, not only in France but in all Europe. Yet Berlioz, he points out, had no real disciples. The romantic movement began to decline in the forties of the nineteenth century. Though in no art could emotionalism mean so much as in music, the art was not so far advanced, relatively, as literature, when the French revolution and its after-effects drove literature to its extreme of personal utterance; when, as he says, "melancholy became a universal malady," that melancholy being largely self-cultivated; when hearts were carried in a sling, when to egoism was added eccentricity, and when each writer "wanted to be a hermit on the stage."

In music the period was perhaps of most importance in that it was then that local color began to assert itself in composition. Gluck, Grétry, Rousseau, Méhul, Lesueur, Auber, Hérold, Halévy, and Meyerbeer are dealt with, in their relation to the movement, as well as Liszt and Chopin, in as far as their influence was exerted in France. "Liszt's soul," says the author, "was like Berlioz's, sensitive as an Aeolian harp, swept by passion," but Berlioz had a dramatic, Liszt a lyrical turn of mind. In analogies with literary men he likens Liszt to Lamartine, Berlioz to de Vigny, and Chopin to de Musset. He does not overlook the influence of the Beethoven symphonies, which were late in reaching Paris. Jeune-France, he says, regarded Beethoven as "the Mirabeau, the Danton of music."

The volume is happily free from some later-day prejudices and may serve to give some readers a better perspective with regard to such composers as Hérold and Meyerbeer. O. T.

A Plea for the Older Music

WANDA LANDOWSKA, the distinguished virtuoso who has reintroduced the harpsichord on the concert stage as a living instrument, writes as well as she plays. The new edition of her "Musique Ancienne" (Paris: Editions Maurice Senart)—the book first appeared in 1908—is a tribute to the interest and vitality of the older music, and no apologia could be presented in a more entertaining and witty manner. There are six divisions in the work, treating respectively of: "Contempt for the Ancients," "The Power of Sonority," "Style," "Interpretation," "The Virtuosos," and "The Maecenases and Music," and each is worth reading. It is difficult, where there is so much that is quotable to make a choice, but the following from a chapter on "The Transcribers," may give an idea of the author's treatment of her subject: "One day I had been playing the harpsichord at Rodin's home, for Rodin was a great lover of the older music. The master was kind enough to show me his museum of ancient sculpture. It was worth

while seeing him stop affectionately in front of each piece of statuary, caressing with voluptuous hand the individual bits of marble, and falling into an ecstasy before some female torso mutilated by the centuries. 'See, Madame, what delicacy, what suppleness of line! Ah, what a pity that some parts are missing!'

"Why do you not make an attempt to reconstitute them, dear master?" I ventured to suggest, out of curiosity.

"He looked at me with astonishment, and it was plain that the thought had never crossed his mind; it took a musician to conceive it.

"But, Madame . . . I do not feel that I could, and even if I could, I would never dare to do so."

"And I thought of the whole kit and boodle of petty virtuosos and composers, who fling themselves upon our sublimest masterpieces, not those which are incomplete, but the scores that are intact, in order to trample them under foot, mutilate and disfigure them. Though they may not have Rodin's genius, they are more courageous, they dare anything. They show Bach, Handel, Mozart how they should have done, and after having calumniated the greatest masterworks, they dare bracket their obscure names with those of the greatest masters. . . . What would the sculptors say, if some mason decided to chip away the marble from the Venus de Milo, in order to give her a wasp-like waist?"

The author declares in conclusion that "Sooner or later, people of refined taste will realize that a magnificat by Pach-

abel, a song of Jennequin's, a Bach cantata or a Palestrina motet are worth more than all industrial inventions, and the song of the Sirens more than all the autos in the world." And reading her "Musique Ancienne," one is almost inclined to believe that she is right.

New Studies of Reger, Strauss and Schreker

THREE new studies of the personalities and works of leaders of modern German musical thought are worth considering. They are "Max Reger," by Hermann Unger, "Richard Strauss," by H. W. von Waltershausen, and "Franz Schreker," by Julius Kapp (Munich: Drei Masken Verlag). Dr. Unger's study of Reger gives, within the narrow compass of ninety-nine pages, a clear, direct concept of his work and life, especially in relation to the intellectual movements of his period, artistic, philosophic, religious and political. We know of no English work which does as much, and the book represents an opportunity to realize the position he holds, musically, at a time when in consequence of the struggle due to ultra-modern expressionistic concepts regarding the very foundation of music itself, all musical values are in process of readjustment.

The "Richard Strauss" by von Waltershausen is an admirable little book, in its author's most interesting style. Those who possess Henry T. Finck's excellent work on Richard Strauss, will find that this newer volume opens other interest-

ing vistas on his achievement. Of particular interest is the study of the processes of Strauss's orchestral development, and of the inwardness of his operatic creation, though it is hardly fair to select one or two points to stress when the whole work is so readable.

Julius Kapp's "Franz Schreker," in some ways, is the most valuable of the trio. Schreker is a focal point in the aesthetic struggle which divides musical Germany into two opposing camps today; he is so outstanding, so important a musical figure that the time cannot be far distant when his works will be heard in this country—the fact that one of his lesser orchestral compositions was exonerated by the critics at a recent London performance is purely incidental. That being the case, the Kapp study, and it is a careful study, in detail, of his principles and theories as well as of their practical development in his operas, may well claim attention. The entire list of his musical works for the stage—"Flammen," "Der Ferne Klang," "Das Spielwerk," "Der Rote Tod," "Die Gezeichneten," "Der Schatzgräber," "Irrelohe," and "Memnon"—is considered at length, and the volume includes a chronological table of all that he has written. Most interesting is the exposition of the creative impulse out of which his works proceed. "In his evangel of the joy of life and his song of songs of beauty, there is no place for Christianity's moral concept of sin and atonement. The current belief in the sin-

[Continued on page 15]

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"ARTES E ARTESTAS"

"In her portrayal of the title-role of *'Norma'* yesterday, Rosa Raisa once more demonstrated her exceptional vocal qualities. To her lovers of *bel canto* and pure melody were indebted for moments of artistic ecstasy not often experienced. Her elegant and majestic stage presence, her unconstrained and energetic gestures, her admirable acting formed a wonderful foundation for the glorious triumph scored by her as a singer. Her voice, so justly admired by us, has the same beauty of color, obeys the same securely established laws of vocalization, retains the same vigorous dramatic expressiveness which make her *'Norma'* of 1921 not a whit inferior to her *'Norma'* of 1917. Giacomo Rimini proved himself an accomplished singer in the part of *'Pollione.'*"

"MUSICA"

"*'Norma'* is an opera which offers a wonderful vehicle for a singer of the quality of Rosa Raisa, who joins with the great dramaticism of her lovely voice the extraordinary gift for vocalization which this role demands. She dominated the stage from the first to the last, exciting well nigh delirious applause, above all in the *'Casta Diva,'* and in the duet with *'Adalgisa.'* It is a fact that no better *'Norma'* than Raisa could be found on the present lyric stage. Giacomo Rimini maintained the necessary equilibrium of the parts excellently. In the first act he rose to titanic heights, vocally. But the entire opera may be resumed in a single phrase: *'Norma'* and Raisa—'two in one!'"

"JORNAL BRAZIL"

"To sing *'Norma'* as it should be sung calls for a malleable voice, one controlling all the virtuosity of vocalization and, at

the same time, clear and commanding a broad field of registration, in order successfully to range the high tessituras the part demands. Senora Rosa Raisa, the principal in the operatic cast, fulfilled all these requirements. Though we were aware of the capabilities of her voice, the intensity of sentiment to which it is able to give expression, we must admit that we had not supposed that her art could have produced so profound an impression as it made in yesterday's performance. All her singing was impressive, full of enchanting suggestion.

"PATRIA"

"We do not know that Mme. Raisa could find a competitor in this role. And we do not believe that any artist now singing could excel her in it. Giacomo Rimini as *'Poliano'* displayed incontestable merit."

"Rosa Raisa sang *'Norma,'* the best of her operatic roles, at the *Municipal* last night, and gave us an opportunity to admire a truly great artist.

"We heard this admirable singer, in the first act of Bellini's immortal work, use her wonderful vocal organ in a manner which ran the whole gamut of intensity, color and shading. There was a marvelous unity about her vocalization, and every note of her chromatic scales was clear and flute-like. In the third act Raisa was magnificent in her dramatic intensity. It was a night of triumph for the greatest soprano in the world. Giacomo Rimini, the tenor, as *'Pollione'* gave a first-class rendition of his part."

"PAIZ"

"In *'Aida'* at the *Municipal*, Senora Rosa Raisa proved to us that the title which has been given her in North America, that of 'the maximum soprano,' is no more than simple justice. The illustrious artist, in

fact, was in all the plenitude of her great, marvelous resources. Her voice, of more than ordinary power, with a timbre so sweet and so rich, accomplished prodigies, and aroused indescribable enthusiasm. Her emission was easy, abundant and commanding. In all the registers the illustrious singer achieved the most extensive and seductive effects. And with what infinite art she showed in her *portamentos*, and *legatos*. Against the Senora's background of choral tone, the voice of the illustrious artist was always projected in vivid and luminous beauty and this vocal projection reaching the highest points of art was like the rare and precious fulguration of a diamond glittering with incomparable tonal beauty. Raisa made a deep impression. How many times she was applauded and called before the curtain at the end of scenes and acts it would be impossible to verify. The impression she made found its culmination in the third act, in the duets with *'Amonasro'* and *'Rhadames'*. At the conclusion of this act she was overwhelmed with a deluge of flowers."

"RIO JORNAL"

"Rosa Raisa, who has been so highly acclaimed by the critics of other continents for the enchanting fascination of her song, has just given an indisputable proof of her vocal greatness in the largest city of South America.

"She has a voice as beautiful as a jewel, a voice which seems to issue from the throat of a bird and which justly merited the delirious ovations of the cultured public of Rio. Raisa is an extraordinary singer. She was born under the star of talent and let none see in these sincere lines which we trace one of those futile and gratuitous eulogies which are in vogue in our day and which often tend to lower the status of the critic here."

With the Chicago Opera Company, Nov. 18th, 1921 to Jan. 28th, 1922

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History and Psychology Discussed in Books for the Musician's Shelf

[Continued from page 13]

fulness of sexual love and its conquest, upon which Wagner's theory of redemption is built up, and which still rules the music drama, is supplanted by one more vigorous, one which more heartily indorses life and living. Schreker no longer builds up his conflicts on the division of sin through guilt, and redemption in an atoning death. He develops the tragic motives of his poems (he is his own librettist) out of the delusions and tensions which result when human beings do not follow their primal urges and impulses, as the laws of nature demand, but stray from the path owing to the influence of weakness or egoism." The three volumes form part of the series of studies of "Contemporary Composers," of which H. W. von Walterhausen is editor, and set a high standard of interest for succeeding numbers scheduled to appear. F. H. M.

History in Paragraphs

AN admirable assortment of musical lore is contained in the "History of Music" by Cecil Forsyth, issued as an appendix to the "Progressive Series Lessons" (St. Louis, Mo.: Art Publication Society). Mr. Forsyth presents many facts about early musical instruments, notation and composers. Paragraphic biographies extend as far forward as Stravinsky and Schönberg, the former being accredited with "melodic invention, harmonic consistency, and balance of design," whereas the latter's "honesty and cleverness" are declared not to "make up for what too often sounds like ugliness and moroseness."

Certainly this "Series History"—which, by the way, is especially recommended to teachers for use with corresponding portions of the "Lessons"—is informative, which is almost the same thing as cultural. Too often any course of instruction neglects in highly unphilosophic fashion to define the medium with which it aspires to acquaint the reader. And, though perhaps the best training for the mason is not a course in the history of brick-making in antiquity, one feels that in the province of music such consideration of the past is appropriate. The progress of music to its present state—what used to be called "evolution"—is in these lessons presented in simple and interesting style.

The modern composers are as adequately treated as the old—which in such a compendium is, of course, not to say exhaustively. Especially valuable to the teacher, however, are suggestive lists of questions. He who runs may read, but can he answer: What was the monochord; the kithara; the aulos; and the salpinx? What the spinet or virginal? When and where did Spontini live? What are the works of Gustave Mahler and of Max Bruch? Who was the founder of music in Finland?

Music and Psychology

HOW the mind re-acts in the musical processes of learning, appreciation, interpretation and the like, is illustrated in "The Musician's Mind" by Antoinette Feleky (New York: Pioneer Publishing Company). The first section of the monograph contains the answers to a series of twenty-five pertinent questions addressed to 100 prominent artists. The second half of the work is a well-made abstract of the principles which govern the working of the mind, as these are to-day formulated. A popular presentation of psychology, with its application to musical pursuits, is achieved in 100 pages of text.

Attainment of excellence in art is considered under its aspect of habit-formation. Says the author, "Musical prodigies are the rare exceptions. As a rule, most musicians acquire musical knowledge slowly and systematically." The whole theory of practise, on the piano, for instance, is stated simply in the following definition: "When we do a thing once in a certain way, it is easier for us to do it that way a second time." Partly with such data, commonly to be observed, science has built up her system of explanation. The "mind," as it is conceived to-day, is the functioning of

the physical "brain," a very marvellous mass of impressionable nervous tissue which keeps all previous impressions of the unknown thought-force, flowing through it more subtly than electricity does through the conduit. R. M. K.

A Lyric Voice

THERE is a sense of music in "Highland Light and Other Poems" by Henry Adams Bellows (New York: The Macmillan Company), a sense of sound values as well as the music of words. There are verses in which the poet displays an essentially lyrical gift. He knows too, as he phrases it, "the lyric glory of color," and he employs it in his descriptive writing. The book is stamped with a sincere love of the beautiful. One remembers "After Sunset in the Rockies" when

All around, the peaks,
That in full day spoke terribly of strength

And storm and struggle and of victory,
With nightfall put their battered armor off;

and there is, too, an appealing picture of "Sunrise in Vineyard Sound," when
The shores leaped from the mist to meet the blue

Of radiant waves; the breeze bore up the cry

Of welcome from the waters, and the sky
Flung morning's spendthrift glory forth anew.

There are songs, both dramatic and lyrical, that will interest the reader. P. C. R.

The "New York Courier"

IN the New York Courier, Domenico Mannacio, its editor and publisher, has put out a monthly of considerable interest and one that deserves a wide circulation, in view not only of the broad field it covers but also its attractive way of presenting its matter. Devoted to music, art and literature, the periodical includes special articles on general topics such as politics, sociology and hygiene. The musical section includes criticism, hints to students on questions of technique, notes on musical happenings of interest in Europe and America, and special articles. The magazine is printed half in English and half in Italian, and in both sections are included original verses. J. A. H.

Dicie Howell to Give Four Recitals in New York

Several appearances in Greater New York are scheduled for Dicie Howell, soprano, for the coming season. She will give her Aeolian Hall recital on Nov. 17, and will be heard twice in recitals at Columbia University, the first to be given on Nov. 23, and the second on April 6. She will also sing at Brooklyn Institute on Nov. 25. An extensive fall tour has been booked by her manager, Evelyn Hopper.

TO ABOLISH TAX ON PASSES

Benefit Performances for Municipalities May Also Be Exempted

WASHINGTON, D. C., Aug. 22.—A revision of the federal tax on theater and opera admissions is contemplated in amendments recently introduced in the House of Representatives. No change is to be made in the levying of "a tax of one cent for each ten cents or fraction thereof" of the admission price. The amendment proposes the repeal of the tax as it affects those persons admitted free or at reduced rates.

Admission prices, as formerly, must be plainly indicated on the tickets, and a new clause provides that the price must also appear on the portion of the ticket which is taken up by the management when it is presented for admission.

Added to the list of institutions and organizations which may give performances for their own benefit without taxed admissions are those conducted for the purpose of "improving any city or other municipality." Previously the organizations so exempted were religious, educational or charitable associations, and those devoted solely to the maintenance of symphony orchestras supported in part by voluntary contributions. A post-war provision is that which exempts from tax, admissions to benefit performances for persons who have served in the military or naval forces of the United States and are now in need.

NAMARA TO SING IN LONDON

Leaving on Second Trip to Europe—Will be Guest of Mary Garden

Marguerite Namara, who was to have sailed for Europe on Aug. 17, was compelled to alter her plans on account of the production in New York of certain new plays by her husband Guy Bolton. Mme. Namara will sail on Aug. 31 and immediately after landing will proceed to Monte Carlo where she will be the guest of Mary Garden. With Miss Garden she will go over some of the rôles she is to sing next season with the Chicago Opera Association. Among these are *Louise* and *Micaela*.

Since her return from her first trip abroad this year, Mme. Namara has filled numerous concert engagements, has given private recitals at Huntington and Southampton, L. I., and has appeared at the Lewisohn Stadium and at Carnegie Hall for the benefit of the musicians involved in the dispute with the theaters. Mme. Namara will give three recitals at Aeolian Hall, London, one the end of September and two early in October.

Percy Grainger's Australian publishers, Allans', have written the pianist-composer that his works are enjoying an increasing vogue in his native land.

Fred Patton, baritone, has moved into a new home in Elmhurst, N. Y.

Grace Stewart, Home from Italy, Prepares for Tour in America



Grace Stewart, Mezzo-Soprano, Again in Chicago After Operatic Achievements in Italy

CHICAGO, Aug. 20.—Among the artists who will tour the United States this coming season is Grace Stewart, mezzo-soprano, who has just returned from Italy, where she has been studying for the past seven years. Miss Stewart was a pupil of Aristide Franceschetti of Rome in his special class of selected voices which was limited to ten students. She also coached with Cotogni of the St. Cecilia Academy, Rome.

She has appeared in opera in Milan, Genoa, Naples, Florence, Rome, Brescia, Como and Verona. Her operatic repertoire includes a large number of leading rôles in such works as "Giacinta," "Aida," "Trovatore," "Cavalleria Rusticana," "Orfeo," "Lohengrin," "Tannhäuser," "Walküre," "Faust" and "La Forza del Destino."

Miss Stewart was presented to the Queen Mother Margherita of Italy recently, and at her request sang a number of old Italian and modern French songs.

Nina Tarasova to Present New Russian Songs

Nina Tarasova, interpreter of Russian folk songs and ballads, will give her first New York recital of the coming season at Carnegie Hall on Wednesday evening, Nov. 23. She will present a number of songs that have not been given in this country before. Mme. Tarasova has secured new costumes for her American appearances, which are to be made under the management of S. Hurok.

Adele Luis Rankin

SOPRANO

Press Notices of Recent Successes

Elizabeth Journal:

"Miss Rankin, a lyric coloratura soprano, who is fortunate in the possession of an altogether charming and graceful stage presence in addition to a clear and beautifully trained voice, presented a group of quaint folk songs in a very lovely costume of the period. She sang these little chansons of the people with a spiritedness and delicacy of feeling that was delightful. * * * The famous 'Mad Scene' from *Lucia*—an exceedingly difficult thing to do well—she gave with a power of dramatic interpretation that gripped those who listened to her."

Newark Evening News:

"Very pleasing was the air, 'Oh, Sleep, Why Dost Thou Leave Me?' from Handel's *Semele*, which requires uncommon skill in legato singing; in the 'Mad Scene' from *Lucia* her high tones are very sure and flexible and she used them with no little skill in the cadenzas and other embellishments of the scene."

Jersey City Journal:

"Some of the finest singing heard here in several seasons. * * * A voice of wide range, good control and capable of brilliant passages and high staccato notes that were perfect."

Allentown Chronicle:

"Miss Rankin sang the 'Bell Song' from *Lakme*, with great brilliancy."

Bridgeport (Conn.) Post and Telegram:

"* * * Gounod's 'Ave Maria' was rendered with a beauty of tone that raised one to the very gates of Heaven."

Rochester Times:

"Miss Rankin's songs in costume were delightful and she displayed unusual versatility."



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NEW YORK, AUGUST 27, 1921

A BLOW AT NATIVE COMPOSERS

THERE appeared recently in a monthly musical magazine, which purports to interest itself in the progress of the American composer, an article calling the attention of music clubs all over the land to the existence in New York of a lending library, where music may be rented at a moderate cost. The article then went on to point out that this was the clubs' opportunity to "have access to and the use of an unlimited repertoire of music." It dwelt on the fact that the present price of music is very high, so high that the small club is unable to purchase the music it desires. The plan suggests that for one-fifth the cost of purchasing the music, the club may rent it from this library.

Let us examine the case calmly. The library is within its rights when it rents out to clubs non-copyright musical compositions, such as Rossini's "Stabat Mater," Grieg's "Landsighting," Cowen's "Rose-Maiden," three choral pieces that come to mind as we write. But the seriousness of the situation is brought about by the fact that these libraries do not only concern themselves with such works. Let one of our American publishers issue a cantata for mixed voices by a native composer, say George Chadwick or Henry Hadley, which has a performance at some festival, Worcester, Maine or Cincinnati. The library purchases a set of one hundred vocal scores and puts them in stock. A choral society in Illinois, which has for years rented standard non-copyright works from the library, hears about the cantata and applies for it to the library. It receives

it, and although the printed copy states clearly that "orchestral score and parts may be had of the publishers," the library supplies the choral society with a set of orchestral parts made by some musician engaged by the library to do the job.

There is a distinct violation of our copyright laws in this procedure, which makes the practice one that must be condemned from an ethical viewpoint. Artistically it is equally pernicious, for the composer's own orchestral setting of the work in question is not brought to a hearing. The work is performed; the critics hear a spurious orchestral version, made by Mr. Jones or Mr. Smith at so much a page. If the instrumentation be good, the composer receives praise which is not due him; if bad, he is damned for something with which he has had nothing to do! Surely, an unjust arrangement from start to finish.

It is high time that our publishers took this matter in hand. They can forbid, we are certain, the orchestrating of works of which they are the owners of the copyright. The house of G. Ricordi, publishers of the most important modern Italian stage works, has demonstrated that with vigilance it is possible in any country to protect one's copyrights. All those singers who have had orchestral scores of the favorite arias from the Puccini operas made for them by able musicians in this country have soon learned to their grief that excellent as the scores may be, they cannot be used and that the American Ricordi house will confiscate them as quickly as it learns of their existence.

Again, the American composer suffers when a lending library rents out vocal scores of his cantata. The revenue which a composer gets from high class music is, as all know, very small. If he writes a successful cantata he deserves the seven to ten cents royalty on every copy sold. But if a lending library purchases a hundred scores and rent them to choral societies, which would otherwise buy them, his returns from the sales of the cantata will be seriously interfered with. Composers and publishers ought to join hands against the musical lending library. It interferes with their receiving the returns due them for work done. And if our laws do not protect them fully it is time that the laws be amended.

The outstanding feature of the whole affair, however, is that a magazine which, according to its professed claim, has at heart the welfare of the American composer, should call to the attention of the music clubs of America a lending musical library, which strikes a blow at the livelihood of the very group of musicians which it is supposed to champion. Let us hear from the composers who realize that their royalties will be reduced if music clubs all over the country rent their music instead of purchasing it.

THE PARIS OPÉRA PROBLEM

THE complicated state of affairs in which the Paris Opéra has been involved for some time, and over which much ink has been spilled, has been variously but never quite satisfactorily explained. There have been numerous statements concerning the financial difficulties of the institution, in spite of the governmental subvention of 700,000 francs annually, and these have been used to foreshadow projects of Director Rouché to give variety entertainments and even motion pictures in the famous auditorium.

Making due allowance for the general unsettlement resulting from the war and its monetary drains, there remains the possibility that the Paris public has wearied of the quality of entertainment provided for it in this most gorgeous of temples of music and is expending its francs elsewhere. In the opinion of Americans who have passed its portals, the standard of performance at the Opéra has been about that of our smaller traveling organizations. The house itself has been in such a slovenly condition that gentlewomen have hesitated to wear their best dresses when going there, the orchestra has been an indifferent one, the scenery in tatters, the stage-management incapable and the performances and management musty with "tradition."

Director Rouché may or may not give moving pictures, Folies Bergère revues, or prize-fights at the Opéra, but it is reasonable to presume that if he expects them to pay they will be first class. After all, a better solution of his problem might well be found in first-class opera.

Personalities



Bonucci Tells a Mysterious but Attentive Lady About the Wonders of America

The woman of mystery in this picture is even older than she looks, and nobody knows just what year she came into being. She isn't really listening to the ardent words of Arturo Bonucci, the young Lochinvar of the 'cello, but she seems attentive because she was made that way. She's a statue and was chiseled out of stone in the palmiest days of Pompeii. She was found lying on her face among ruins of the ancient city.

Blass—Enrico Caruso was not the only member of the Metropolitan Opera Company known among his associates as a cartoonist of skill. Robert Blass, the bass, who returned to Wagnerian rôles last season, has for years caricatured his fellow singers, from Plancon to Caruso.

Sagi-Barba—One of the most famous of Spanish singers, Emilio Sagi-Barba, a favorite baritone in Barcelona and Madrid, is said to be contemplating another tour of Latin-America. In the United States he is known only by a few imported phonograph records, which disclose an exceptional voice and much grace of style.

Schumann Heink—Singing to the accompaniment of the music of bats' wings was the new experience which Mme. Schumann Heink had at Batavia, in Java, where, because of the heat of the day, her concert began at 9:30 in the evening. The air about her literally swarmed with the erratic flying creatures, which are liked and protected in Java because they eat mosquitoes. All the while too, "kissing lizards," so called because of the sound they make, ran back and forth on the walls, also warring on mosquitoes. Like all tropical theaters, the one in which the great contralto sang was an open-air auditorium.

Spangler—Motoring in Europe is all very well as long as some customs or frontier official doesn't do the wrong thing with your "trip ticket," George M. Spangler, the business manager of the Chicago Opera Association, says. Nowadays, in visiting certain of the European countries, a motorist carries what resembles a transcontinental railway ticket which is variously stamped, punched and mutilated at the frontiers. Because a bungler at a point on the line between Austria and Switzerland tore off a portion of the document that should have remained, Mr. Spangler had to put up a large sum of money as a bond before he could cross the border.

Kindler—Although he escaped without so much as a scratch, Hans Kindler, the 'cellist, had a close call recently when the airplane in which he and his host intended to fly from Paris to Brussels overturned just after it had left the ground. Both Mr. Kindler and his aviator-friend were pinned beneath the wreckage, but were extricated unhurt. The 'cellist continued his journey by train.

Ponselle—A vocal prodigy in the person of a nine-year-old girl living in the Bronx has been brought to light by Rosa Ponselle, soprano of the Metropolitan Opera Company. Miss Ponselle consented to act as one of the judges at Starlight Amusement Park, where about twenty talented children of the Bronx competed. Little Florence Hynes was the winner and Miss Ponselle expressed her hope that the juvenile songstress would one day be a famous diva.

Namara—Marguerite Namara, now in America for a short stay, says she has become a "Sunday Night Singer." "I've got the habit!" she said recently. "I don't know why it is, but whenever I am wanted for a concert it is morally certain to be for a Sunday. I've been back in America only a little over a month and already I've sung three Sunday nights and I have another ahead."

Urban—While the fantastic and futuristic have largely absorbed European scenic art of late, there have been some advances in technical construction on the other side of interest to all stage architects and scene designers. Joseph Urban, famous for his Metropolitan Opera House and other Broadway settings, recently returned from a visit to the other side in which he took note of what the overseas designers are doing.



Point and Counterpoint

More Noise Than Music

G. B. S. always was a friend of ours, but what he told the British Musical Society a week or so ago has aroused a sympathetic feeling too deep for words. Only the troglodyte of a New York canyon can appreciate its profundity. The exponent of creative evolution was concerned with pianos. He could not have spoken more to the point had he lived in our own "compartments," as Amaryllis persists in calling the flat since she discovered Daisy Ashford. If there is one thing more than another that prevents us attaining the longevity of a Methuselah—personally we entertain no hope—it is the common or back garden piano, mechanical or otherwise. Bernard—we call him Bernard out of pure affection—says we do not want in our drawing rooms pianos that are made for an enormous concert hall. The instrument for which Beethoven wrote his chamber music was of a very different quality from the modern metallic piano. If our houses are to be made more tolerable we must get back to something quieter.

* * *

The applause indicated very plainly what the British Musical Society thought of the Shavian idea. When we mentioned it to Amaryllis she grew soulful. "He said a mouthful," she observed, and we omitted to remonstrate with her concerning the choice of phrase. The fact is, he did say a mouthful. We thought of those balmy summer nights when we willy-nilly listened to the orgy of noise resulting from the simultaneous activity of our neighbors. There was the Chopin Ballade from above, a Liszt Rhapsody from below, a selection from the "Well-Tempered Clavier"—who called it Well-Tempered anyway?—from the immediate left, sounds of intermezzo-cide, a la Mascagni, from the right and "When the Sun Goes Down in Dixie" from the house next door; to say nothing of the attempts of a would-be saxophonist in the third floor back to describe the charms of "Margie." And the windows—well, you know what its like in summer!

* * *

If it were but the rustle of half-a-dozen spinets! We don't know what the Person Below would do were the supply of apartment grands of the ninety h. p. type suddenly stopped. He has a tendency to rush the Tchaikovsky hills on high, and you should hear him take

Rachmaninoff with the cut-out open! And the resonating capacity of his drawing-room! Ordinarily we don't approve of the scurry to Europe in the quest for musical improvement, but when the Person Below announced that he was going to Paris for the summer "to be finished" we only restrained our feelings long enough to utter the devout prayer that the finishing process would be complete. For quite three weeks we were more like a friend than a husband to Amaryllis, but alas! not everyone could go to Paris for the summer. Those pianos! How is any couple to preserve domestic bliss in the circumstances? We bore up as well as we could! It was not our fault if the matrimonial seas ran high. Herbert is a nice neighbor. He has never displayed the slightest inclination to acquire a piano. But last week he went out and bought him a ukelele. And then the Person Above developed a tendency to remind us of that irresponsible moment in our lives when Amaryllis bravely said "I will!" and we echoed the sentiment. How is any human being going to stand the recurrent elaboration of the Bridal Chorus from "Lohengrin" on a player-piano of the six-cylinder touring variety? We will support Mr. Shaw in any international movement with "Back to the Spinnet" for slogan.

* * *

Well, so far as G. B. S. is concerned that's that! Another man we admire is F. P. A. We admire the way he fills his column. Ofttimes he gives us the silent chuckle. Moreover he's so modest. Only the other day he gave up the whole of his space to a correspondent named Flaccus who wrote soulfully concerning the team-play of Sardou and Puccini. On "Tosca" to wit. It seems that Flaccus was inveigled to the opera by his Lalage, and wanted to work off some of his indignation. He was graphic to say the least. Particularly did his description of the climax of the second act intrigue us as a specimen of opera in the vernacular:

"Say, look here," says Scarpy to Tosca, an' he pours three fingers o' brew, "I ain't got no love fer that paint guy, but I'd leave home an' mother fer you. I'll throw that egg's case if you say so; but I gotta know where I get off." An' Tosca says, "Sure, kid, I get you," and she swallas her brew with a cough.

The cheese-knife scene is brilliant, but we can't get away with all of it. The story filled F. P. A.'s column, all but three lines. We wish we had a few contributors like Flaccus. We, also, are modest.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

Louise Homer Roles

Question Box Editor:

Will you please tell me: 1. Did Mme. Louise Homer sing the rôle of Leonora in Donizetti's "La Favorita" when it was revived at the Metropolitan during the season of 1905? 2. Did Mme. Homer ever sing the rôle of Hérodiade in Massenet's opera in America or Europe? 3. Of all the rôles she sang, which was considered her greatest? 4. Will she sing in opera this season? G. L. LABIANA, New Orleans, La., Aug. 20, 1921.

1. No, the rôle of "Leonora" in the Metropolitan's revival of "La Favorita" in 1905 was sung by Edyth Walker. 2. Mme. Homer sang "Hérodiade" many times in Brussels and in France but

never in America. 3. This is a matter of opinion. Her "Orfeo" was a masterpiece both of singing and characterization, and her "Fricka" in "Walküre" has not been surpassed in the opinion of many. 4. As far as we know, Mme. Homer is not scheduled for any operatic appearances this season.

* * *

Arrangements of "The Lost Chord"

Question Box Editor:

Can you tell me if there is an artistic and satisfying arrangement of Sullivan's "The Lost Chord" for piano or organ? I. H. B.

Southampton, L. I., Aug. 4, 1921. We have not been able to discover any arrangement for piano of "The Lost Chord." There are, however, two arrangements for organ, one by Clarence Eddy and the other by Barrett.

* * *

Varia

Question Box Editor:

1. Is Frances Ingram now a member of the Metropolitan? 2. How is D'Alvarez pronounced? 3. Is Riccardo Mar-

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tin an American and when did he make his debut? 4. Of what nationality is Olga Samaroff? 5. Is Mme. Alda a lyric or a coloratura soprano?

MARY SCHOLDER.

Massillon, Ohio, Aug. 15, 1921.

1. Yes. 2. "Dal-vah-rezz," accent on second syllable. 3. Riccardo Martin is an American. He made his debut as "Faust" at Nantes, France, in 1904. 4. Mme. Samaroff is an American. 5. Mme. Alda's voice is a lyric soprano.

* * *

On Publishing Music

Question Box Editor:

In having compositions published by the large publishing houses, is it necessary to ask them in advance or is it all right to send the composition without notice? Also, does the composer have to pay for publication? E. G. S.

Chicago, Ill., Aug. 18, 1921.

Send your composition to the publisher with a letter inclosed or else write by the same post telling him that you are sending a manuscript for his consideration. Publishers usually buy compositions

outright or else on a royalty basis. You might be able to arrange to pay for publication if you wished to do so.

* * *

Lilli Lehmann's Voice

Question Box Editor:

Was Lilli Lehmann's voice a lyric, a dramatic or a coloratura soprano? Can a voice be more than one of these?

SOPRANO.

Mauch Chunk, Pa., Aug. 12, 1921.

Lehmann's voice was one of those strange organs that are so difficult to classify. When she sang dramatic rôles it sounded like a dramatic soprano and when she sang coloratura rôles it was a coloratura. It gained in breadth toward the end of her career and yet lost none of its flexibility. Her phonograph records made when sixty years old are perfect examples of coloratura. There is no reason why a dramatic or a lyric soprano should not acquire the necessary flexibility to sing coloratura rôles. "Donna Anna" in "Don Giovanni" requires a dramatic-coloratura voice.

Contemporary American Musicians

No. 183

Edward Lankow

EDWARD LANKOW, bass, was born in Tarrytown, N. Y., July 10, 1883. He received his general education in the New York public schools and high schools.



Edward Lankow

In 1901 he won a free scholarship at the National Conservatory, for the study of voice, winning out of 1000 contestants. He made his debut in concert in New York City.

In 1905 he took a trip to Europe, making his debut in opera in 1906 at the Royal Opera in Dresden. He sang guest perform-

ances all through Germany, and was then engaged as principal bass of the Royal Opera in Vienna, under Felix Weingartner. Returning to America he spent two seasons with the Boston Opera, being chosen by Debussy to appear in all the performances there of "Pelleas and Melisande." Mr. Lankow was then engaged as guest artist at the Metropolitan Opera House for the revival of "The Magic Flute."

At the outbreak of the war he took up the work of training officers in the United States Army. His work then extended into the hygiene. He became a lecturer at the different base hospitals and has since become an authority on deep breathing, having interested many prominent persons in this. Mr. Lankow has just been engaged as principal bass with the Chicago Opera Association.

A WHOLE army of teachers in towns and cities all over the country have written to us during the last two weeks. They read the following story in our August 13th issue.

We are repeating this story for YOU. After you have read it write us—and we will advise you, just as we have the progressive teachers referred to above, how to secure a national reputation, in addition to increasing your local prestige.



TWO MUSIC TEACHERS IN A MIDDLE WEST TOWN

OUT in the Middle West, in one of those prosperous, thriving towns that boasts a real "symphony orchestra" in its largest moving picture theater, a fine new hotel with marble corridors and a grill with a cabaret, there lived two rival music teachers.

One of them belonged to the old school. He didn't believe in advertising except perhaps in a very local way. "My work stands on its own merits," he told Musical America's correspondent, who called on him for an advertisement to appear in the big Fall Issue. "Besides," he went on, "what good would a paper of national circulation do me? My pupils don't come from Portland, Me., or San Francisco."

That was his mental reaction to a proposal for expansion of activities, influence and ultimately income.

Now, the other chap, a bit younger and certainly more progressive, when approached by the same correspondent, viewed the matter in this wise:

"You're right. This is an opportunity and it fits in perfectly with my plans. My horizon extends considerably beyond the last electric light pole on Main Street. Let me think the matter over and come to see me again tomorrow."

The result was an agreement to place an advertisement in the Fall Issue—not a very large advertisement, but one that was carefully and thoroughly prepared as to wording and set-up.

What happened?

The issue came out and was read page by page by the pupils of the two rival teachers. Those of the instructor who was represented by an advertisement felt a new pride in him. Somehow he seemed to belong now to the great outside world—they had a new respect for him. They showed the ad around town to their friends. "This is the man we're studying with," they said. The incident set some of the students of the unrepresented teacher to thinking.

The advertisement was noticed by musical folk in smaller nearby towns. It set them to thinking. Musicians in Chicago and Cincinnati who used

to be fellow students in the conservatory with the chap who advertised in Musical America's Fall Issue saw his announcement. They wrote to him and congratulated him. Said one of these letters: "Glad to see you are coming to the front where you deserve to be. Whenever I get the opportunity you may depend upon it, I will send pupils to you."

Things began to happen. The small advertisement, representing a modest investment, marked the turning point in the young teacher's career. The important thing was that he felt a new pride and encouragement in his own work. All of his local friends and patrons shared in the feeling. Success seemed nearer and gradually his classes grew in size, as those in his less progressive rival began to dwindle.

It is a familiar story and it has happened all over the country. We are living in an age that has little sympathy with the man who hides his light under a bushel.

The main thing is to know the time, the place and the manner of bringing that light to public view.

The place is Musical America's Fall Issue. It is the stepping stone to success for those who have the foresight and the ambition to get out of their ruts. It appeals to those musicians who, like our friend in the Middle Western town, can see further than the last electric light pole on Main Street.

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Linking the Arts in the Crusade for a Ministry

Robert Henri and George Bellows, Two of America's Most Brilliant Painters, Discuss the Relationship of Music and Painting in a Cabinet Post of Art—Ministry a Connecting Link Between Art and the People, Says Henri—Art Secretary Must Do for Impractical Artist What He Cannot Do for Himself, Believes Bellows

BETWEEN the arts there is a variable and indefinite boundary. For whether a man work in pigment, in marble or in tone, his purpose is like; to crystallize his ideals into an exalted symmetry.

It is not strange, therefore, that the arts, though they pursue their courses independently, should be stirred almost simultaneously by the same urge for greater recognition. And almost at the very period when musicians have been demanding the establishment of a Ministry of Arts, painters have been voicing their desire for a similar institution. The need for such a Cabinet post has again been emphasized in the recent organization of the League of New York Artists, which has made the inclusion of a Federal Secretary of Arts one of its articles of faith.

That this tenet on the League's part is by no means exclusive, and that in hoping for a Ministry of Arts, the painters desire an institution which shall be as solicitous for music as for painting, is the expression of two of the most gifted contemporary American painters, Robert Henri and George Bellows, both of whom are among the founders of the League of New York Artists.

To Mr. Henri the aim of a Ministry concerns itself chiefly with the relationship of artists and public, and the National Secretary of Art would stand as a connecting link between art and the people.

"**W**HETHER a Ministry of Arts would ever work out and remain uncontaminated by politics is a thing to be proved," said Mr. Henri.



George Bellows, One of the Foremost Contemporary American Painters

"But there is one thing which the inclusion of an art portfolio in the Cabinet will do—it will give art a new importance in the popular mind. Just now, in the eyes of the masses, art is an exotic thing, an alien sport apart from the everyday, and the artist is the orchid of human nature. They treat art as a thing which must be handled delicately and permitted to pursue its course undisturbed but also unaided. When the people see that the federal government regards art as of sufficient importance to ally it with agriculture, commerce and foreign relations, they will come to regard it as a thing closer to themselves, which is exactly what we need.

"In this light as much profit will ac-

crue to music as to painting, for once people lose their shyness of art, its influence can enter far more completely into their daily lives. We need this, for we are far too self-conscious a people. What we lack is spontaneity, the kind, for instance, that enables the American Indian to express himself in such splendid artistic symbols and has made the gypsies of southern Spain a people of brilliant outpourings.

"The League of New York Artists, which is aiming to enlist the Right and Left wings of American art, is planning to have a great building which will be a center where the painters shall be free to exhibit their works and where the red-tape and prejudices which have hampered so many of our artistic institutions will be reduced to the minimum. There is no reason why there should not be an auditorium within the building devoted with equal freedom to the presentation of good music. This housing of the arts under one roof would be a step further in bringing together arts which in their purpose must necessarily be allied."

"**W**HAT the impractical artist cannot do for himself, the Ministry of Arts must do for him," was Mr. Bellows's conception of the office. "In other words, a national secretary of arts must protect the material interests of the artist, in the way of copyrights, standardization of materials and things of this sort. By this, of course, I include the rights of musicians equally with the rights of painters.

"For the present it is difficult to prescribe how much further a Ministry of Arts may go, but there is one direction in which the Minister must not go, and of which artists must be especially guardful. One must not set up such a Minister as a judge, for the greatest danger of such an institution is when it starts to set up arbitrary judgments and make unmovable standards. The minute this happens you have the condition of church and state allied: no federal organization can dictate a man's religious beliefs, and no more should it attempt to dictate a man's artistic belief, for after all art is the final and only definite religion. So, if the Ministry keeps its hands off standards and judgments, and confines itself to the practical end, it will become of real worth.

"And, too, I would emphasize the psychological effect of a Ministry. Unlike the popular belief that art is a vague, chaotic thing, a piece of art is really the only orderly thing in life, outside of living beings. People do not realize that an artistic creation is the embodiment of order and plan; the sooner they come to comprehend art as the symmetrical arrangement of chaotic things, and the sooner they realize that a man is interesting only according to the amount of artist he has in him, the better for our people.

"**A**S far as music and painting are concerned, I believe their needs in the matter of an art ministry are identical. Even beyond this I believe that the two arts have a basic relationship

more close than that of spiritual purpose or material needs. Just now May Hambidge, the artist, has disclosed certain laws of symmetry which reveal that there is a symmetry in all existing things, whether dynamic or static, and I believe that with further disclosures we will find that the same laws of symmetry connect the two arts. I believe there will yet be found a direct relationship between a right angle, for instance, and a consonant interval, a chord, or the diatonic scale.

"For the present, however, the two arts are akin in spiritual purpose and any institution which will aid the one must necessarily aid the other. It is hard to draw the line between them, and no one may say that such a work as Beethoven's Ninth Symphony does not influence a painter as keenly as it does a musician."

FRANCIS R. GRANT.

Kochanski on Vacation in Belgium

Paul Kochanski, the Polish violinist, is staying at the Palace in Zeebrugge, Belgium, for a few weeks' holiday, according to a letter received by George Engles, his manager. Mr. Kochanski writes that Alexander Siloti, the Russian pianist, is also spending his vacation at Zeebrugge. Mr. Kochanski will sail for New York on Sept. 24, to open his American tour by an appearance as soloist with the New York Symphony at its first concert in Carnegie Hall. Ben Moore has been engaged as Mr. Kochanski's accompanist.

New Teachers at Jacksonville School

JACKSONVILLE, FLA., Aug. 20.—Additions to the faculty of the School of Musical Art here include W. Jenner Gillum, formerly director of the piano department at Ithaca Conservatory. Mr. Gillum will conduct classes and teach piano at the School. Joan Russell, for eight years a pupil of Mme. Collett, head of the piano department, will also be a member of the piano faculty. Miss Russell has just finished a short course under Rudolph Ganz. She will be Mme. Collett's assistant.

McCormack to Sing in Birmingham After Delay of Two Years

BIRMINGHAM, ALA., Aug. 22.—John McCormack will open the All-Star concert series in Birmingham early in the fall. These concerts have proved popular with Birmingham music lovers and are arranged by Mrs. Orlene A. Shipman and Mrs. Richard Johnston. The contract for the appearance of the tenor was signed two years ago, but through failure to erect an auditorium, his coming was delayed until this season.

S. N. S.

Helen Hopekirk Resumes Teaching

BOSTON, Aug. 21.—Helen Hopekirk, pianist and teacher, has returned from Rockport, Mass., where she has been staying instead of making the trip to Scotland which she had projected. She is resuming work with her pupils. Mme. Hopekirk plans to introduce several novelties in her recitals this season.

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Chautauqua a Means to Repay Musical Debt

Performances on Rural Circuits Form a Ready Method of Displaying Gratitude of Foreign Born Musicians to Land of Their Adoption, Declares Appreciative Artist—Pleasant Experiences More Than Compensate for Inconvenience of Summer Travel, He Asserts—Sees a Duty to Help Raise Standard of Musical Taste in Country

By Paul Shirley

THERE are many ways in which the foreign-born artist who has done well in the United States can and does repay the debt of gratitude he owes the country of his adoption. But one way which lies right at hand may be summed up in one word: Chautauqua. I speak directly from my own experience—that of the artist with a European training—and while this plea is addressed to musicians in general, it has a particular application to the foreign artist in this country.

Of these artists the question might be asked: What have you done to pay back in part the gifts you have received in America? Chautauqua offers an opportunity to render music's truest service to those who cannot go to the larger towns to hear good music, and are starving for the best. On the Chautauqua circuit the good musician becomes a prophet who brings the gospel of music to thousands living in the darkness of ignorance.

Until this summer I had heard of Chautauqua only in a general way. But a Boston clergyman who had become the director of one of the circuits of the Swarthmore Chautauqua, having given

me a clearer idea of what was being done by the movement to bring culture and music to the towns and villages of the countryside, I accepted a friend's invitation to go over his circuit. The decision was the easier to make because the Chautauqua plan and my own successful "Musical Services" (an account of which has appeared in the columns of MUSICAL AMERICA) had much in common. Together with a harpist, an excellent soprano and an organist of standing, I have now been "on the road" long enough to be able to sum up the results of the venture.

Audiences Are Appreciative

An erroneous conception often prevents the "high-class" musician, the interpreting artist of standing, from playing on a Chautauqua circuit. He looks on the acceptance of a Chautauqua engagement as the indication of a "let-down." He is altogether in the wrong. In the first place, Chautauqua offers him an audience, a collective audience, of thirty-five millions of people, the sturdy farming population which is the backbone of America and Americanism, and an audience which will thank him to give it his best. There is no doubt but that in many cases the standard of the music heard and the manner in which it is presented can be raised. Yet how is this to be done if the professional musician of reputation holds aloof, under the impression that his dignity would suffer were he to sing or play on the "circuit?"

A town which has had its Chautauqua for the past ten years, naturally compares with a new "three-day" Chautauqua village as a college does with a country school. But Chautauqua makes for the soul building of communities, and it is just in the newer and less cultivated fields of endeavor that good music, well presented, comes easily into its own, despite the counteracting influence of the "popular" music usually played in the motion picture theater.

There is, too, a great pleasure in store for the artist who finds that the farmers or villagers who dwell far from the track of the cultural caravans, delight in Bach and Beethoven when they are made to live in tone, and when they realize the beauties of such music as they may have read of in books. And, in truth, to judge from repeated experiences, the artist need never be afraid of aiming too high in his program or standard.

Offers Many Rewards

Incidentally, he will find there are many pleasant experiences in store for him aside from the pleasure of giving good music to responsive audiences. He will have the privilege of association with many remarkably fine men and women. The superintendents of the circuits over which he will take his way will be highly educated men, college professors, clergymen, men of the highest cultural type.

The lecturers, too, will give the artist who meets them much for their own professional development, something peculiarly valuable to the musician because of his tendency to confine himself too closely to his own art.

It cannot be denied that there are drawbacks, and Chautauqua work has a tendency to accentuate its own particular inconvenience: there is often all-day traveling to do. The artist may arrive at the place of performance weary, hungry, dragged out with the summer heat; on rainy days the stage may be under water, the rain blot out every sound, and the tent resemble a swamp. But such things are the exception and not the rule. And discourteous railroad officials, inadequate food and impossible lodgings are very rare exceptions indeed. Noisy children and misplaced tents are more frequent, but both are susceptible of improvement.

The Chautauqua blessings far outweigh its incidental curse; its benefits to mind

and heart, the occasional bodily inconvenience suffered in obtaining them. And to those musicians who do not think of self alone, who cultivate ideals and try to live them in practice, the Chautauqua work offers a real chance to contribute, directly, and actively, to the awakening of the musical soul of America. To the artist who, once having taken up this work, continues in it, will come that wonderful experience, unlike any other, of watching the seed of appreciation implanted during one or two seasons of concert work, grow and flower and blossom forth in the course of a few years into a love for all that is best and highest in music.

There is no more appropriate offering, no more genuine return of gratitude on the part of the foreign-born artist who has been welcomed by America and become an American, than to give those millions of the American countryside, far more representative of the nation perhaps than the population of metropolitan cities, those visions which the fairy casements of music alone disclose; to take them out of the humdrum of the everyday on the wings of tone, and lend them the key that opens the enchanted gardens of a pleasure which never palls. And, aside from the actual cultural rewards of the Chautauqua work itself, the artist will have the blessing of the tired farmer's wife, who just whispers, when she passes him with her baby-carriage: "I shall not forget your music." Yes, every ounce of strength and every thought expended in this work returns to the giver in opportunities undreamt of and in gifts which money cannot buy.

Augusta Cottlow in Marlboro, N. H.

Augusta Cottlow and her husband, Edgar A. Gerst, are enjoying their vacation on the Richardson farm near Marlboro, N. H. A number of Miss Cottlow's pupils have accompanied her to continue their lessons during the summer. Miss Cottlow and her party have made frequent visits to the MacDowell Association concerts at Peterboro.

Artone Quartet to Have Busy First Season

The Artone Quartet, organized in the spring by Dicie Howell, soprano; Mabel Beddoe, contralto; James Price, tenor, and Walter Greene, baritone, with Francis Moore as director-accompanist, is planning a Southern tour under the management of Evelyn Hopper. The quartet will open with a concert at Raleigh, N. C., on Oct. 13. A second tour, through West and North, will open at Detroit on Feb. 14, where the singers will appear under the joint management of Mrs.

Juliet K. Hammond and Mrs. Isabel I. Hurst. Among Eastern engagements for the quartet will be two concerts in the series arranged each season by Columbia University. It will also appear in the series of the Brooklyn Institute of Arts and Sciences. Each member of the quartet will fill individual concert engagements as usual, all of them except Mr. Price being under Miss Hopper's management.

Frederic B. Stiven to Head Music School of Illinois University

Frederic B. Stiven, member of the faculty of the Conservatory of Music of Oberlin College, has been appointed director of the School of Music of the University of Illinois. He is an accomplished organist, and a member of the National Association of Organists. He has been correspondent for MUSICAL AMERICA in Oberlin for several years. Mr. Stiven is spending the summer at Huron, Ohio, and will enter upon his new duties on Sept. 1.

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Removal to Buffalo Marks New Era for American Music Festival

Plans Advanced for Important Series of Programs in October—Movement for Wider Recognition of American Composers and Artists Finds Increasing Favor—Appoint Judges in Contests Designed to Encourage Native Talent

BUFFALO, Aug. 22.—The success of the National American Music Festival which has for its object the wider recognition of the American composer and artist is made manifest in no uncertain way by the fact that the limitations of its birthplace were felt last year. This fall its promoters look for the dawn of a new era when they stage the festival here from Oct. 3 to 8. Since its inauguration in the city of Lockport, N. Y., five years ago, the idea of the festival has taken hold of a steadily increasing number of musicians.

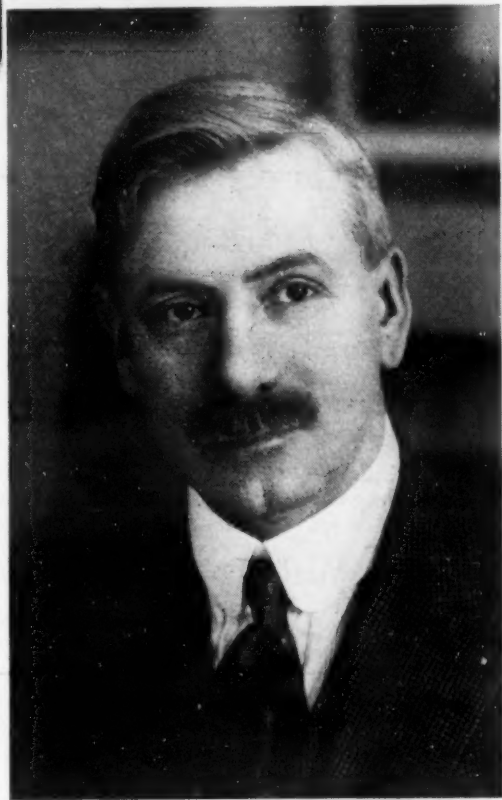
It was through the efforts of George K. Staples, prominent Buffalo citizen and chairman of the advisory board, that the festival was secured for this city. He awakened the interest of local supporters of music, and obtained the financial guaranty and aid necessary to insure proper artistic growth and development. The festival is not to be operated for profit. The price for season tickets ranges from \$7.50 to \$10.

To Hold Prize Contest

The six-day program will include three performances daily. The mornings will be devoted to contests in which cash prizes will be awarded to American musicians competing in voice, piano and violin. There will also be competitive trials for choirs. The afternoons and evenings will be devoted to concerts by leading artists, choral societies and musical organizations.

The judges in the choir contest will be Dr. A. S. Vogt, former conductor of the Mendelssohn Choir of Toronto, Canada; Robert G. McCutchan, dean of De Pauw University, Indiana, and Charles Gilbert Spross, pianist and composer, of New York.

The church choir and quartet committee is composed of DeWitt C. Garretson, chairman; Abram Butler, William Benbow, Seth Clark, Dr. Edward Durney, John F. Grant, James H. Shearer and William Wall Whiddit. The audition committee, to pass upon the merits of the entrants in the music contests, is composed of Robert Braun, head of the piano department of Cornell University; Geoffrey O'Hara, pianist and composer; Grace Porterfield Polk, composer; Lynn B. Dana, president of the Dana School of



A. A. Van De Mark, Founder and Artistic Director of the National American Music Festival

Music, and Dr. A. Verne Westlake, president of Taylor University.

Many Artists to Appear

The concerts will be given in Elmwood Music Hall. Among the organizations that will be heard are the National Festival Chorus and the Buffalo Guido Chorus, under the leadership of Seth Clark, and the Rubinstein Chorus and Orpheus Club under the conductorship of John Lund.

The artists scheduled to appear include John Grant, Harry W. Stratton, Dewitt C. Garretson, Laurence Montague, William Benbow and J. H. Shearer, organists; John Meldrum, Katherine Eyman, Robert Braun, Elsie De Voe and Mme. Sturkow-Ryder, pianists; Zetta Gay Whitson, Albert Vertchamp and Ruth Kemper, violinists; Ruth Helen Davis, Florence Hinkle, Grace Wagner, Maude Lewis, Virginia Van Riper, Idelle Patterson and Estelle Lieblich, sopranos; Kathryn Meisle, Cyrena Van Gordon, Delphine March, Emma Roberts and Mina Hager, contraltos; Mildred Dilling, harpist; Lucelle Orell, cellist; Paul Althouse, George Hamlin and Arthur Hackett, tenors; William Phillips, Arthur Middleton, Cecil Fanning and Ralph Leo, baritones. The Zoellner String Quartet, the National Festival Trio, and the winners of the National Federated Music Clubs contest and the festival contest will contribute. Geoffrey O'Hara will present a program of his own vocal compositions.

The founder and artistic director of the enterprise is A. A. Van De Mark.

George K. Staples is president of the advisory board, Fred A. Ringueberg is treasurer, and the other members are Maurice E. Preisch, Howard B. Ward, William C. Shepard, George A. Keller, Curtis N. Andrews and Ralph S. Kent.

To Advance American Music

While those sponsoring the movement do not claim to minimize the value and merit of artists and music other than American, they express the belief that whatever can be done by any other people or nationality can be done by Americans, and they definitely aim to develop native talent and to upbuild American music by engaging only American-born singers and instrumentalists. They require that all vocalists sing in English and that all performers taking part shall choose their programs from compositions by American-born composers.

The musical feature of the festival lies in its aim to give recognition to undiscovered musical talent, and, while a certain number of the best known American concert and operatic stars are engaged each year, an equal number is always chosen from those possessing unusual talent but who have not yet gained public recognition.

Huntsville, Ala., Girl to Sing in Opera in Naples and Palermo

HUNTSVILLE, ALA., Aug. 22.—A cable message has just been received from Elizabeth Brooks of this city, who is studying for the opera in Italy, that she has signed a contract to appear in several rôles during the fall in Naples and during the winter season in Palermo. Miss Brooks has been studying several years in Italy and made her debut last spring at a theater in Rome.

S. N. S.

Leginska and Artist-Pupils Find French Hamlet Ideal for Working Days

Following successes in concert in London, Ethel Leginska, composer-pianist, and her pupils have been rusticated in the little French village of Montford l'Amoury, which is about an hour's journey from Paris. There they have been at work on programs which they will present in the coming season. They will sail for America from Naples on Sept. 7.

The United Singers of Brooklyn, N. Y., a German-American organization, will give a program of choral numbers at Forest Park on Aug. 28.

Marcus Kellerman

Leaves Richmond to Teach in Detroit



Marcus Kellerman, Baritone, in Richmond, Va.

RICHMOND, VA., Aug. 21.—During the past week Richmond has lost one of its musicians in the person of Marcus Kellerman, baritone, who has removed with his family to Detroit. Mr. Kellerman has been engaged by the Detroit Conservatory to serve as a member of its faculty, beginning this September. Besides his teaching, Mr. Kellerman will make some concert and operatic appearances, under the management of Jules Daiber. Ysaye has selected the baritone to appear as soloist in an all-Wagner program of the Cincinnati Symphony.

During the summer, Mr. Kellerman motored to Chicago, where he had the pleasure of witnessing the debut of his pupil, Foster Barnes, as *Athanaël* in a performance of "Thaïs" conducted by Richard Hageman at Ravinia Park.

Alma Beck, contralto, is the guest of Mr. and Mrs. R. L. Huntziger at their summer home at Harbor Point on Lake Michigan. Mr. Huntziger is senior partner of the firm of Huntziger & Dilworth, music publishers of New York.

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Haywood Plans to Extend Summer Activities



Photo Bain News Service

Summer Class of the Haywood Institute of Universal Song, New York

THE summer session of the Haywood Institute of Universal Song in New York has been attended by a class which exceeded that of last year by 300 per cent. The course attracted many teachers and supervisors of music in high schools, and also gained the attention of private instructors in singing.

A group of the summer students is shown in the above picture. Reading from right to left, they are: First row, seated, Dorothy Higgins, Worcester, Mass.; Cecelia Bainton, supervisor of Boston; Florence Reichert, vocal teacher of Glenside, Pa.; Mrs. Frederick H. Haywood; Jeanette Love, vocal teacher, Ethical Society School of New York; second row; Venita Dudgeon, supervisor of Fairmont, Va.; Florence Basler-Palmer, vocal teacher of Omaha; Lewis Stookey, supervisor of Morristown, Tenn.; Emily Relfe, supervisor of Chattanooga, Tenn.; Fred-

erick Bailey, vocal teacher of Worcester, Mass.; Marion Flagg, supervisor of DuBois, Pa.; J. Uly Woodside, of the institute teaching staff; Frederick H. Haywood, director of the Haywood Institute; J. Oscar Miller, head of the vocal department, Greenville (S. C.) Women's College; Minnie F. Owens, vocal teacher of Wichita, Kan.; B. N. Scudder, supervisor of New York City; Irene Wilder, concert singer and teacher, Burlington, Vt.; George H. Wilder, director Wilder School of Music, Burlington, Vt.; Mrs. Frederick Bailey, Worcester, Mass.; Francis Griffith, vocal teacher, University of Alabama; Wilhelmina Baldwin, vocal teacher and representative of the Institute, who has conducted a "Universal Song" Class at Hunter College Summer Session.

The activities of the Institute have been extended beyond the studios in Carnegie Hall. One hundred teachers of music in the West took the course at the Utah University Summer School in Salt Lake City, under the instruction of

Stella Paul Bradford, a representative of the Institute. In several other schools, where a crowded curriculum did not permit of presenting the complete course, the "Universal Song" text-material was used to supplement other courses.

Frederick H. Haywood, manager of the Institute, demonstrated the course during the past season before both the National and Eastern Conferences of Public School Music Supervisors and in eleven Eastern cities. The first week of November he has set aside for lecture-demonstrations before the Wisconsin Teachers' Association at Milwaukee, at Northwestern University, and for the Music Supervisors' convention in Chicago.

Mr. Haywood is planning to establish several normal centers for next season, convenient to teachers desirous of availing themselves of instruction in the authorized presentation of the course, but unable to spend a month in New York.

TO GIVE DELAMARTER WORK

Cleveland Symphony Accepts Composition by Chicago Musician

CHICAGO, Aug. 22.—Eric Delamarter, assistant conductor of the Chicago Symphony, is to have a new work performed by the Cleveland Symphony under Nikolai Sokoloff, early in the season. The composition is an overture, based on two old New England hymns, and is entitled "Old New England."

Moissaye Boguslawski, pianist, gave a recital at Douglas Park for the benefit of the foreign-born children of the West Side, under the auspices of the Chicago American. An audience of 3000 foreigners attended.

The drum corps of the Chicago Boys' Club, with 100 other boys, staged a welcome for Mme. Galli-Curci when she sang at the Chautauqua at Winona Lake, Ind. The boys are in camp there and were guests at the concert.

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Olga Menn has been appointed state chairman of music by Mrs. E. S. Bailey, president of the Illinois Federation of Woman's Clubs.

Elsie Barge, pianist, has been awarded the repertoire scholarship offered by Rudolph Ganz. She was accompanist for Leopold Auer and his pupils this summer, and appeared in a recital at the Sisson Hotel.

GRAVEURE SINGS IN BANGOR

Impresses Maine Audience with Art in Song Recital

BANGOR, ME., Aug. 22.—Louis Graveure, baritone, was greeted by a responsive audience in the City Hall on Aug. 17, when he made his third appearance in this city. His clear enunciation, refinement and artistic finish, combined with his beautiful tones, made the program memorable.

Mr. Graveure sang four well-contrasted groups. His opening numbers were Dvorak's "Songs My Mother Taught Me," and the "Toreador" Song from "Carmen," after which he received

three recalls. In his second group he was equally delightful in the Bach-Gounod "Ave Maria," followed by the Prologue to "Pagliacci," one of the high lights of the evening. He again received three recalls, and responded with "Sylvia" as an encore.

It was in his third bracket that he pleased his auditors most. Songs of Scotland and Ireland composed this group, and his singing of "Mary" brought forth tumultuous applause, the artist being obliged to respond with a double encore. The final group opened with Tosti's "Good-Bye," which was encored, the remaining numbers being Fay Foster's "My Menagerie," heard here for the first time, Clutsam's "Myra," and "The Trumpeter" by Arlie Din. After many recalls, Mr. Graveure returned to sing once again. The concert was given under the direction of Rupert Nelly of Portland.

J. L. B.

Auer Pupils Co-operate in Benefit

GREENSBORO, VT., Aug. 18.—With Alexander Bloch, violinist and assistant to Professor Auer, several young players have come to this town for the summer.

Four out of the five violinists who took part in a recent program for the benefit of the Hardwick Hospital, with Mrs. Bloch at the piano, were Auer pupils. Solo numbers by Mendelssohn, Kreisler, Sarasate, d'Ambrosio, Wieniawski and Burleigh were given by Agnes Clegg, Harry Furbman, Barbara Lull, Mary Shultz and George Porter Smith. Mr. Furbman and Mr. Smith also gave a couple of duets by Godard.

RAPPOLD AND PIASTRO IN PROGRAM AT OCEAN GROVE

Soprano and Violinist Give Joint Recital—Temple Quartet Heard in Concert

OCEAN GROVE, Aug. 18.—A program that won the cordial approval of an Auditorium audience on Aug. 13 was jointly given by Marie Rappold, soprano, and Mishel Piastro, violinist. Several Puccini arias, rendered with great interpretative charm, comprised the major part of Mme. Rappold's selections, to which were added numbers by Gilbert Campbell-Tipton, Walter Kramer, and several familiar household songs as encores. Massenet's "Elegy" and the Bach-Gounod "Ave Maria" were heard from voice and violin as final numbers. Mr. Piastro played with distinction Sinding's Suite, a Goldmark aria and the Brahms-Joachim "Hungarian Dance."

The Temple Quartet presented a program of unusual interest, on Aug. 17, solos being provided by the members, Marie Stoddart, Frieda Klink, Gwilym Anwyl and Albert Wiederhold. Robert Gayler accompanied. Among the ensemble numbers were Wilson's "Carmena," the "Rigoletto" Quartet and a fascinating cycle of old English melodies arranged by H. Lane Wilson. G. C. T.

Ganz to Present Tietjens Work in St. Louis

The tone-poem "Carneval," by Paul Tietjens, which was played at the Lewisohn Stadium, New York, on Aug. 16, made such a favorable impression on Rudolph Ganz that he has told Mr. Tietjens that he will present it at an early concert of the St. Louis Symphony, of which he is conductor. Mr. Tietjens is known as the composer of the music of "The Wizard of Oz" and "A Kiss for Cinderella."

Grainger Works to Be Played at Australian Competitions

Word comes from Australia that two Grainger works, "Irish Tune" and "Shepherd's Hey," have been chosen as the compositions to be performed by piano contestants in the Ballarat, Victoria, competitions. The big Ballarat contests attract entries from all over the Commonwealth. The meeting is the chief of its kind in Australia.

MERIDEN, CONN.—The Meriden Musicians' Club has arranged through Mark Byron, Jr., New York manager, to present a number of artists in concert during the coming season. Programs will be given on Nov. 29, Jan. 31 and March 28.

Ethel Jones, mezzo-soprano of Chicago, is spending her vacation on the Wapsia River, at the State Park of Iowa. She will return to Chicago early in September.



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Programs and Sports

Hold Carmine Fabrizio on Summer Vacation



Carmine Fabrizio, Boston Violinist,
Studies the Ways of Kittens

BOSTON, Aug. 22.—Carmine Fabrizio, the well-known Boston violinist, is spending his vacation at Camp Veritas, on Lake Champlain, near Plattsburg, N. Y. He is giving a share of his time to sports, but in the above picture he is seen preventing a peace-disturbing creature from trying to diminish the stock of lives of its feline companion.

For more serious diversion, he is occupying himself with the preparation of his programs for next season, which he opens in Providence, R. I. on Oct. 21, in a joint recital with Helen Stanley, soprano. According to Wendell H. Luce, his manager, Mr. Fabrizio's coming season will be a busy one. H. L.

DUNBAR OPERA FORCES CONTINUE IN LOUISVILLE

Present "Martha" and "Pirates" to
Large Summer Audiences—Season
to End in September

LOUISVILLE, KY., Aug. 19.—As the season of the Dunbar Opera Company draws to a close the work of the company grows more perfect, the audiences increase in size and the enthusiasm becomes more marked.

Coming, as the company did, on a venture, its artistic as well as its financial

success is most gratifying. It is not an unusual thing to see the large auditorium filled to capacity; a small audience is seen only on stormy nights.

Last week "The Pirates of Penzance" was presented with a cast made up of Mona Smith, Lee Bright, Edward Andrews and Hamilton Coleman.

This week the company is giving "Martha" with Lorna Doone Jackson, Mona Smith, Edward Andrews, Lee Bright and George Shields.

The season, which will run well into September, marks an era of musical advancement for Louisville's hot weather season. H. P.

PAGEANT MUSIC IN CHICAGO

Many Picturesque Choral Events on Program at Municipal Pier

CHICAGO, Aug. 22.—Music continues to be a big feature at the Pageant of Progress. Among the picturesque events of the past two weeks was an entertainment by the Polish Singing and Dancing Alliance, under the leadership of Bol. A. Zaleski. Of the 700 members of this group twenty-five appeared in their native costume. There also was a concert by 150 members of the United Swedish Singing Society under G. A. Carlson, and one by the Armenian Singing Society, under the leadership of Firoon Misskaim. Concerts were given by the Aryan Grotto Band, under Albert Cook; the Glee Club of the Chicago Commandery of Knights Templar, with D. B. C. Middleton as conductor, and the Dearborn Masonic Lodge Choir, led by George Bainbridge.

There was also the commercial group, which included choruses from the Hibbard, Spencer, Bartlett, Butler Bros., and Barrett Bros. stores, the Armour Glee Club, the Swift Glee Club, and the Ladies' Chorus from the Bell Telephone Company, all under the leadership of Carl Craven. Special performances were given by the Euterpean Men's Chorus of fifty members, E. P. Clisshold, conductor; the Auditorium Philharmonic Choir, under Robert J. Jones, and the huge Pageant Choir, under J. Wesley Jones. This last is 1200 strong, all Negro singers, and is one of the most popular features of the Pageant.

K. C. D.

Georgia MacMullen Sings in Riverhead

RIVERHEAD, L. I., Aug. 20.—Georgia MacMullen, soprano, gave a recital here recently at the home of Mr. and Mrs. R. H. Cooper. Her program, which included numbers by Bach, Handel, Schubert, Gounod, Delibes, and Puccini, was heard by an audience which included the Rev. and Mrs. R. O. Cooper of Chicago.

The Music Study Club of Atlanta, Ga., has engaged Nellie and Sara Kouns for a recital in connection with their January tour which will take them into Texas and the Southwest.

Mary Fabian, Gallo Soprano, Appears in South with Sister



Mary Fabian, Soprano, in Anniston, Ala.

ANNISTON, ALA., Aug. 20.—Among the concerts in which Mary Fabian, soprano, is appearing through this section of the South with her sister, Rose Fabian, violinist, is to be one in this city on Aug. 30. The sisters have recently been heard in Rome, Ga., and in Gadsden, Ala. They are native Alabamians, and the picture of Mary Fabian was taken during their vacation here. The singer is to return to New York after her concert to appear with the San Carlo Opera Company in "Madama Butterfly" and "Bohème."

ARTISTS FOR NEW ORLEANS

Philharmonic Society to Bring Eminent Musicians—Union Gives Free Concert

NEW ORLEANS, LA., Aug. 19.—In the interest of a greater public appreciation of classical music and to afford an opportunity to hear the world's best artists the New Orleans Philharmonic Society, in the series of concerts announced for next season, has included some of the most prominent musical stars. Tita Schipa will formally open the season on Nov. 5, and Rachmaninoff will follow on Nov. 14. Erika Morini, Pablo Casals, Anna Fitziu, will be the other stars, and a final concert will be given by the

St. Louis Orchestra. It is to the credit of New Orleans that these six concerts are to be given to Philharmonic subscribers for five dollars and that there are rarely vacancies in the membership list.

The Musicians' Mutual Protective Union, Local 174, of the American Federation of Musicians, gave a free concert recently under the leadership of E. Gargano at Audubon Park. H. P. S.

MOVE ARMY MUSIC SCHOOL

Quarters to be Transferred from Governor's Island to Washington

WASHINGTON, D. C., Aug. 22.—Under orders just issued by Secretary of War Weeks, the Army Music School, which was established about four years ago at Governor's Island, N. Y., for the training of bandmasters and army musicians, will be transferred to this city where it will be located at Washington Barracks, at the foot of Four-and-a-Half Street, early in September.

The department announces that the transfer will include all personnel and complete equipment of the school. Two large structures now occupied by branches of the adjutant general's office for storage and filing purposes, hereafter will be used as quarters for the personnel, including the students, of the Army Music School. A. T. M.

DANCE PAGEANT IN MERIDEN

Outdoor Players of Peterboro, N. H.,
Give Al Fresco Festival

MERIDEN, N. H., Aug. 22.—Under the auspices of the Meriden Bird Club, an outdoor dance festival was held here last week. The program was given by the Outdoor Players of Peterboro. The first part consisted of dances to an Arabesque by Debussy; the Doll Dance by Fink, Orientale by Rimsky-Korsakoff, and the "Betrothal Chant" of the dancing girl, an interpretative pantomime of the East.

The second part comprised "The Pompadour's Protégé," a costume drama of the French Court, by Kate Jordan. This was followed by "The Wonder Hat," a modern fantasy by Ben Hecht and K. S. Goodman, and "The Dryad," a pantomime arranged by Marie Wade Laughton, director of the players. Mrs. Florence Humphrey was the accompanist. F. M. F.

MUSIC FOR POSTAL CLERKS

Night Force in Minneapolis Works to
Strains of Phonograph

MINNEAPOLIS, MINN., Aug. 22.—Music as a soothing agent for the nerves of workers in the post-office whose duties keep them far into the night, has been tried with considerable success here by E. A. Purdy, postmaster, who is now at Washington submitting the idea to Postmaster-General Hays.

The experiment was made after Mr. Purdy had had his night force under observation for some time and had come to the conclusion that its working morale was low. A phonograph was installed and records of a restful character chosen, no jazz being played until the end of the night. It was found that the force went home less tired and with a better night's work accomplished. The Postmaster-General is said to have approved of the idea and to be watching further experiments with interest.

People's Liberty Chorus Holding Two
Sessions a Week

The People's Liberty Chorus, L. Camilleri, conductor, is holding regular meetings every Monday and Thursday evening at eight o'clock, at the High School of Commerce, at 155 West Sixty-fifth Street, just west of Broadway. On Thursday evening there is an elementary chorus as well. The object of the chorus is to teach sight-reading, chorus singing and to familiarize the members with choral parts of well-known operas and oratorios. Voice trials are held before and after the sessions.

Georges Dufranne, French tenor and pupil of Jean de Reszké, arrived recently on the Rochambeau to take part in Henry W. Savage's revival of "The Merry Widow."

Paul Costello, Irish-American tenor, who has been spending the summer in Paris, coaching in operatic rôles, will return with Mrs. Costello late in August.

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New Music: Vocal and Instrumental

A New Chinese Song Cycle by William Lester

The cycle is called "Along the Hwang-Ho" (Carl Fischer) and comprises five songs, "In the House of the Black Cormorants," "The Plum Tree," "The Heron Tower," "The Singing Girl" and "The Lotus Flower." William Lester is its composer, and the poems are five by the present reviewer's colleague, Frederick H. Martens, whose initials "F. H. M." appear regularly on this review page.

There is a good deal of talk these days about song cycles, their merits and demerits. Some hold that the song cycle "goes" in England and not in America.



William Lester

but it will be heard.

The Lester cycle "Along the Hwang-Ho" is truly an admirable one and represents a fine piece of artistic effort on the part of both composer and poet. Mr. Martens has given Mr. Lester beautiful poems in these five, tinged with the atmosphere of China. Mr. Lester has set down music of genuine feeling and has within the limits of some twenty-five pages of music covered a wide range of emotion. Our favorite of the five is "The Plum Tree," with "The Singing Girl" coming a close second to it in our estimation. In the last-named song "The Singing Girl" Mr. Lester uses a fragment of an old Chinese popular dance-tune. Unless we mistake, this is the only folk material he has employed in the cycle, all the other material being his own. The workmanship is excellent, the voice writing effective, the conception big and broad. The publishers have presented the cycle in a most attractive edition, finely printed and engraved and nicely decorated as to its title-page in colors. Editions of "Along the Hwang-Ho" are issued in three keys, high, medium and low. A. W. K.

Samuel Gardner and Eddy Brown, With New Violin Compositions

Linking these pieces by the violinists, Samuel Gardner and Eddy Brown, is not done because they are of similar worth. Mr. Gardner's piece is a "modernized concert arrangement"—we quote from the printed copy—for violin with piano accompaniment of Stephen Foster's "Old Folks at Home," and Mr. Brown's a "Russian Lullaby" (Carl Fischer).

Mr. Gardner has taken the favorite old Foster song, put it in A Major for violin, beginning the tune on the G string and later taking it to the other strings, adding most original double-stopping. His piano part is a marvel of 1921 harmonic writing and does him great credit.

The Brown "Russian Lullaby" is a violin version of a song that Mr. Brown published last year and is quite as unimportant in its violin garb as it was in its vocal dress. The printed page gives the authorship as Grandei-Brown and makes us wonder. Why should it take two persons to write such an epoch-making piece?

Two New Songs by Dent Mowrey

"Tears of God" and "Hindu River Chant" (Huntzinger & Dilworth, Inc.) by Dent Mowrey are art-songs that will play a part on recital programs during the coming season, if we are not mistaken. In "Tears of God" Mr. Mowrey has written one of the finest songs that has come into our hands in a very long time. He has taken an excellent poem by H. Smalley Sarson and put it in a musical frame that suits it perfectly. There is in the piano accompaniment the falling of the raindrops, of which the poem speaks in its opening lines, and there is, too, a rich ecclesiastical note sounded in the final phrases. At the bottom of the

second page we find the only flaw in the song, and that is Mr. Mowrey's setting of the word "battle" on two equal quarter notes. Composers do this kind of thing repeatedly, although they know, as we are sure Mr. Mowrey does, that "battle" is pronounced in singing, as in speaking, short on the first syllable, making in musical setting in common time, an eighth note followed by a dotted quarter.

The "Hindu River Chant" to a Laurence Hope poem, is charming, though it does not reveal any such individuality as that displayed in "Tears of God." High and low keys of both these songs are issued.

"A Cocoon Romance" (Huntzinger & Dilworth, Inc.) by Geoffrey O'Hara is a pleasing, humorous bit that will delight audiences when piquantly sung. The song would have been stronger, were there not such a marked resemblance between its opening phrase and the opening of Mana-Zucca's song "The Big Brown Bear" and the second line of the text by T. E. B. Henry is word for word that of the text of a song called "Philosophy" by one Emmell, which we are sure Mr. O'Hara must have met with in his travels! "A Cocoon Romance" is published in high and low keys.

Carl Ditton Does Another Negro Melody for the Organ

That gifted composer, Carl R. Ditton, who made such a beautiful organ version of "Swing Low, Sweet Chariot" for organ a few years ago, has now done the Negro melody "Keep Me from Sinking Down" (G. Schirmer). In presenting this inspired melody, one that is not so well known as some of the tunes that H. T. Burleigh has arranged for voice, Mr. Ditton has displayed his superior musicianship and fine variety of treatment. Only in the middle section *Allegro pomposo*, where he builds his tune up into a powerful climax, does he perhaps do so without enough of a gradual increase. The climax seems to come a bit suddenly. But this is more than atoned for in his return to the first part where the melody is sung in the left manual, while the right manual weaves a delicious accompaniment in triplets. The coda is likewise admirable.

There is a dedication which reads: "To Clarence Eddy, Champion of the Cause of American Composers." Mr. Ditton could not have put it better! There is hardly an organist living in this country, who has done such noble pioneer work for the native composer as has Mr. Eddy. Thank you, Mr. Ditton, for remembering! A. W. K.

Two Books of Little Finger Tunes and an Arpeggio Etude

"Nature Pictures for Little Fingers," by Edouard Mayor; "Tunes from Many Lands," by Angela Diller and Elizabeth Quaille; and "On the Moonlit Sea," by Hannah Smith (Willis Music Co.) should help the young idea to move along the piano keys. The "Nature Pictures" are supplementary recreations to be used with any method, printed in extra-sized type, illustrated with little black and white drawings, and tunelessly valid. "Tunes from Many Lands" is a first solo and duet book, and provides music for the child's first piano study which, to quote its authors, "comes from the childhood of the race." It has been written with the care and thoroughness which are a feature of the work of Miss Diller and Miss Quaille, and is a most attractive book of its kind. Hannah Smith's "On the Moonlit Sea" is a well-sounding, flowing arpeggio study, of about Grade III, carefully marked for pedal.

Two Grateful Violin Numbers

Claude Rader, in his "Valse Petite" and "Springtime" (Carl Fischer), supplies the violinist with two well-written performance numbers. The "Valse Petite" is graceful, decidedly taking, easy to play; and "Springtime," somewhat more difficult, has a freshness and rhythmic buoyancy which make it a very attractive playing piece, and should commend it to those who have a taste for the piquantly melodious.

Listening to the Sea-Shell

"Idyll of the Deep" (White-Smith Music Publishing Co.) a "lyric piece," as Ernest Harry Adams, its composer, subtitles it, is a poetic and varied

character composition for the piano, which suggests that Mr. Adams has listened with profit to the musical murmurings of the sea-shell. Lyric initial and closing sections alternate with a more dramatic medial one; the piece is effective and within the reach of the average player.

An Eight-Part Byronic "Ave Maria" and Other Choruses

An "Ave Maria," by Louis Victor Saar, "Blue Waves of Tranquil Ocean," by Wilson Bishop, and "A Ballad of Trees and the Master," by H. Alexander Matthews (mixed voices), as well as for male chorus, "Sea-Fever," by Mark Andrews, William Lester's "The Arrow and the Song," "She Is Not Fair to Outward View," and "Three Fishers," and Wilson Bishop's "When Our Dreams Come True" (G. Schirmer) are among recent choral offerings.

Mr. Saar's expressive eight-part setting, a *cappella*, of a fragment of Byron's "Don Juan" is a really lovely thing, though emphatically a secular, not a sacred number. It concludes amorously with an identification of "the hour of prayer," with "the hour of love," and Byron's loves were notably of the profane variety.

The Matthews setting of Lanier's "Ballad of Trees and the Master" is written with feeling and a dramatic touch, and is also for unaccompanied voices. "Blue Waves of Tranquil Ocean" is a happy bit of water-music, the voice-leading nicely diversified. Mr. Lester's three settings of Longfellow, Hartley Coleridge and Kingsley are quite charming little choral fancies for a *cappella* use by male chorus. Mark Andrews' "Sea Fever," dedicated to Frank Sill Rogers and the Albany Mendelssohn Club, is a splendid swinging setting of Masefield's ballad, and Wilson Bishop's "When Our Dreams Come True," is a tuneful concert waltz; both are for male chorus singing.

Murmuring Zephyrs and Marching Men in Choral Presentation

Jensen's "Murmuring Zephyrs," harmonized by John Hyatt Brewer; "Pickaninny Snuggle Song," by Wilson G. Smith, arranged by Homer B. Hatch; "My Love Is as Fair as the Blossom," George L. Osgood; and "Song of the Marching Men," by Henry Hadley (Oliver Ditson Co.) are for male choruses; while John H. Densmore's "Starry Night," has been arranged from the original song version for three-part chorus of the "deadlier" voices. The Brewer adaptation of the famous Jensen song is a good, musicianly piece of work, and should sing with effect. The "Pickaninny Snuggle Song" of Wilson G. Smith, two pages with a "Hm," is as Negroidly nice in choral as in its original form. George L. Osgood's fine arrangement of the Welsh folk-song, dedicated to the Harvard Alumni Chorus, stands for a happy thought, well carried out; while Henry Hadley's "Song of the Marching Men," with its effective bass solo and its incisive rhythms, well deserved reprinting in separate form from "The New World."

An Hypothesis Which Lovers May Subscribe

"The World Can't Go Round Without You" (Boosey & Co.) a lush love-song, fairly dripping melody, has been brought into being through the combined efforts of a triumvirate of creators, for it was "written and composed by Dorothy Jardon, Arthur J. Lamb and Alfred Solman." It has a tender waltz refrain, is published for high, medium and low voice, and is "sung by Dorothy Jardon."

Three Characteristic Pieces for Violinists

It is about as difficult to define the characteristic piece as it is character, so largely is definition a matter of personal equation. Of "Six Characteristic Pieces," by J. C. Ames (London: Joseph Williams, Ltd.) that we have received there are three which probably deserve their general title in a



Louis Victor Saar

general way. At any rate, "Lonely Desert Sands" is pleasantly and conventionally Oriental; "Defiance," an effective study in double-stops; and "Moto Perpetuo," happily written and a long ways from Paganini's similarly entitled composition in difficulty. All three are good playing pieces.

Sacred Numbers for Roman Service Use

A simply written but nicely expressive and devotional "Cor Jesu," by W. J. Marsh, and "Benediction Music" selected and in part composed by Mr. Marsh (McLaughlin & Reilly Co.) are for service use in the Roman Church. Of the twelve numbers comprised in the "Benediction Music," eight are contributed by the compiler, the remainder being by R. W. Oberhoffer and J. C. Standish. They are well conceived for their purpose.

An Anthem of Hope and Two Secular Part-Songs

"Now the God of Hope," by George B. Nevin, for mixed voices, and William Stickles' "De Wip-pu-will" and Guy B. Williams' "The Maids of Sevilla," for male voices (Boston Music Co.) should be well received. Mr. Nevin's anthem, with bass solo, is melodious and easy to sing; Mr. Stickles' own transcription of his clever song has been very effectively made; and "The Maids of Sevilla" sing their way takingly, with la-la-la's and mandolin obbligato, through sections of fiery bolero tempo and waltz movement.

Four Choruses for Women's Voices

"Cujus Animam," by Rossini, Charles Gilbert Spross's "A Rose Garden," "Revel of the Fairies," by Sumner Salter, and Eduardo Marzocchi's "Linger, O Gentle Time" (John Church Co.) have their merits. Philip Werthner's excellent arrangement makes the well-known number from Rossini's "Stabat Mater" available for female voices; Dr. Salter's fairies reveal tunelessly in waltz time; and Mr. Marzocchi's two-part chorus "Gentle Time" lingers in the same tempo with pleasing effect. A charming a *cappella* number is the Spross "A Rose Garden"; its sentiment is unconstrained and its tenderness honest and sincere.

A Miller Song Arranged for Two Voices by Carl Engel

"Boats of Mine," by Anne Stratton Miller (Harold Flammer, Inc.), a graceful song which has already been noticed in these columns, appears in a new guise as a duet for soprano and alto in an arrangement made by Carl Engel, with all that distinguished musician's good taste and skill. F. H. M.

NEW MUSIC RECEIVED

Part-Songs for Schools

"The Wooing." By Louis Adolphe Coerne. "A Spring Romance." By E. S. Hosmer. For Four-Part Chorus. "When the Roses Bloom Again." By Stephen Adams. "Forget-Me-Not." By Th. Giese. "Daybreak." By G. F. Wilson. "O Music!" By Alfred Wooler. For Two-Part Chorus (Oliver Ditson Co.).

Part-Songs for Women's Voices

"Mayflower Song." By John Martel. "Summer Is A-Coming In." Piano Accompaniment by Carl Engel. "Ecstasy." By Luigi Arditi. For Three-Part Chorus (Boston Music Co.). "Spring." "Summer." "Autumn." "Winter." By Eduardo Marzocchi. For Two-Part Chorus (G. Schirmer).

Anthems for Mixed Voices

"Hide Thy Face from My Sins." By W. Berwald. "The Sound of Many Voices." By Louis Adolphe Coerne. "O Saviour of the Lost." By Arthur F. M. Custance. "Behold, God Is My Salvation." By N. Irving Hyatt. "Light at Eventide." By Frederic E. J. Lloyd. "In Thee Will I Put My Trust." "The Shepherd's Psalm." By Daniel Protheroe. "Let God Arise." By Bruce Steane (Oliver Ditson Co.). "Communion Service in E Flat." "Te Deum Laudamus." By G. Scott-Hunter. "The Lamb of God." By Stanley T. Reiff. "Ave Verum." By Charles Huerter. "O Sing Unto the Lord a New Song." By Frances McCollin (Boston Music Co.). "Praise Ye the Lord." By Louis Adolphe Coerne. "Deliver Me, O Lord!" By H. Alexander Matthews. "Benedictie Omnia Opera." By G. Darlington Richards. "The Souls of the Righteous." By Sumner Salter. "Let Not Your Heart Be Troubled." By Oley Speaks. Arranged by Lucien G. Chaffin. "The Lord's Prayer." By W. R. Voris (G. Schirmer).

Lhevinne Assembled Large Summer Classes in Chicago



Photo by Kaufman & Fabry, Chicago

Josef Lhevinne, Pianist, Pictured With Students Who Came from Near and Far to Attend His Summer Classes in Chicago

CHICAGO, Aug. 22.—One of the busiest of the summer classes in Chicago was that of Josef Lhevinne at the American Conservatory. Artist students and professional pianists from all parts of the country attended. In addition to giving private lessons, Mr. Lhevinne directed four repertoire classes each week, composed of playing members and auditors. Ramon Serratos, a Mexican pianist who had heard Mr. Lhevinne in recital during his recent Mexican tour, was among those who came to study with him, and was one of

his most promising pupils. Artist pupils of the pianist appeared in recitals, and Mr. Lhevinne gave a private program for the members of his class.

The list of students follows: Susanah Armstrong, Regina L. Appel, Will Anderson, F. E. Arnbold, W. D. Boughton, Elizabeth M. Baglin, Elizabeth Buehler, Henrietta Burma, Emma Brady, Harry Berning, F. E. Bach, Agnes Blafka, Genevieve Byrne, Florence Burke, Vivien Bard, Frank E. Churchill, Bomar Cramer, E. A. Calhoun, Rose Green Clinton, Sadie Cull, Dollie Crutchfield, Mary G. Cook, Chas. W. Dodge, Ruth L. Doughty,

Helen Dent, Dosha Dowdy, Lida E. Edmunds, Helen Ferryman, Hazel B. Frank, Lucia Funk, Antoinette M. Frisz, Ernestine Fields, Margery A. Glasgow, Mrs. J. L. Roberts, Rose Raymond, Mrs. H. L. Rockwood, Lucille Rountree, Pauline Rice, Henrietta Rees, Aimee C. Stumpf, Ramon Serratos, Harry Stevens, A. Samuelson, Mrs. E. M. Tupper, Mrs. H. A. Tye, Leslie Ware, Leona Wilcox, J. T. Williams, Grace Welsh, Ruth B. Goodsmith, Margaret L. Green, Ruth Gordon, Kate Hunter, Ruth L. Hanes, Anna Harris, Leona Hess, Mr. Huguelet, Alma Alpers Haake, Eugenia Hubbard, J. H. Hall, Pearl Jarrard, Alice R. Johnson, Margaret B. Kintz, Elizabeth

Lee Kelly, Mabel Lyons, Grace Lindberg, Edith K. Miller, Pattie Metcalf, Ida B. McLagen, Nellie W. McDonald, Alma Mehus, Grover C. Morris, Mrs. V. Y. Moore, Helen Moore, Mrs. Walthier Mathesius, Mrs. Charles Nussbaum, S. Overstreet, Mrs. Mabel Osmer, Ruth Orcutt, Guy Pitner, Florence Lynn Puffer, Ethel Phillips, Martha Richman, Madeleine Ruff, M. A. Rowles, Queena W. Robinson, Beatrice Ragsdale, Mrs. Edna R. Sollitt, Mrs. Bertha S. Smiley, Elizabeth Saemann, Sylvia L. Singer, Erma A. Taylor, Aletta Tenold, Vera Ward, Antonio Wolters, Maud Wright, Marguerite Welte and Blanche White-nack.

Music in New York's Film Theaters

Excerpts from Verdi's "Trovatore" sung by Mme. Sanchez, soprano, and Mr. Galetto, tenor, assisted by an ensemble chorus of fifty was the opening musical number at the Rivoli Theater last week. A gavotte, danced by Grace Eastman and Paul Osgard, with choral accompaniment, was the second event. An aria from "Dinorah" by Meyerbeer was sung by Marcel Salesco.

Arthur Hackett, tenor, brother of Charles Hackett, has been engaged by Mr. Rothafel and will be presented at the Capitol during the week of Sept. 11. Last week Fanny Rezia repeated the "Mirror Song" from "Thais" which she sang with success several weeks ago. In the prologue to the film attraction Lawrence Grant appeared as soloist, assisted by the Capitol Mixed Quartet and Virginia Futrelle.

Judson House, tenor, was the principal performer in the prologue at the Strand Theater last week. Estelle Carey, soprano, sang several concert numbers, and Marta De la Tone, violinist, and the Royal Marimba Band were added attrac-

tions, preceding the prologue. The accompaniments were played upon piano and organ.

William Stickles' "Sea Song" was presented by George Richardson, baritone, with a chorus, at the Rialto last week. Grace Fisher played a violin solo. Lillian Powell danced a "Valse Brillante" to music by Moszkowski.

Sinsheimer Arranges Concert at Resort

NORTH LONG BRANCH, N. J., Aug. 21.—A concert which recently drew an appreciative audience to the main auditorium of the Asbury Methodist Episcopal Church here was arranged by Bernard Sinsheimer, New York violinist and teacher. He had the able co-operation of Mrs. Emilio Roxas, mezzo-soprano; Julia Hammerslough, pianist; Beatrice Tessler, cellist; Chauncey Ladd, violinist and viola player, and John Halk, violinist. A Bach Largo for two violins, the Habanera from "Carmen," violin solo numbers of Kreisler, Gossec, Gluck-Kreisler and Brahms-Joachim; a Dvorak Trio for two violins and viola; a Chopin Waltz, piano trio and string quartet numbers made up the program, besides the "Thais" Elegie, in which Mr. Sinsheimer played the violin obligato for Mrs. Roxas.

Stella De Mette to Appear in Strauss' "Salome" in Mexico City

Stella De Mette, mezzo-soprano of the San Carlo Opera Company, has left New York to fulfill an engagement in the autumn season of opera to be given in commemoration of Mexico's independence, in Mexico City. Miss De Mette will be heard in leading rôles in "Samson et Dalila," "Die Walküre," "Strauss' "Salome" and in the Puccini *trittico*.

Artists Give Concert for Memorial Fund

Marguerite Namara, soprano of the Chicago Opera Association; Rafaelo Diaz, tenor of the Metropolitan, and Henry Souvaine, pianist, gave a benefit concert at the Garden Theater, South-

ampton, Long Island, on Sunday, Aug. 14. A large sum was realized which will go toward the war memorial fund which Southampton is raising.

Marie Rappold Sings at Musicians' Benefit

Mme. Marie Rappold gave a concert on Friday evening, Aug. 19, at Carnegie Hall for the benefit of orchestral musicians who have refused to accept a cut in wages at the New York picture theaters. She was heard in a recital in Ocean Grove, N. J., on Aug. 13, with Mishel Piastro, violinist.

Olga Steeb and Hubach Join Vacationists

LOS ANGELES, Aug. 21.—Following the conclusion of his summer classes, Charles Edward Hubach, vocal teacher, has left town with his wife, Olga Steeb, the pianist. After two weeks at their cabin in Topanga Canyon near Santa Monica, they plan to motor to Canwell. Before they left Los Angeles, three new dates were set down in Miss Steeb's calendar. These were for an appearance at Pomona College at Claremont, one for the Friday Morning Club of Los Angeles and one at Ramona Convent at Alhambra.

Clarence Adler Resting in the Country

Clarence Adler, the pianist of the New York Trio, well-known as a teacher in New York, has been holding master classes this summer at the Cincinnati Conservatory. Shortly before the closing of the term, Mr. Adler gave a request program for his pupils at the dormitory of the Conservatory. At present he is resting in the country as a prelude to his return to his New York studio.

Hear di Pirani in Williamstown

WILLIAMSTOWN, MASS., Aug. 20.—Students at the summer session of the Institute for Politics heard Eugenio di Pirani play several of his own compositions for piano recently. Professor Pirani also served as accompanist for Ema Grossmuck of Philadelphia and Mrs. Arthur King in some songs. The pianist-composer is a guest of J. G. Steffee.

CHICAGO, Aug. 13.—Ralph Leo, baritone, has been singing in recital at the Evanston Golf Club, the Flossmore Country Club, and Northwestern University. On Oct. 5 he sings at Buffalo, and after that date will give several programs in New York, one of them a joint recital with Alice Gentle.

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MEXICO CITY, MEX., Aug. 20.—Leopold Godowsky has been giving a series of recitals in this city, much to the enjoyment of music lovers who are legion here. Since a Latin public such as this has a special predilection for temperamental artists, many at Godowsky's first recital appeared somewhat disconcerted by the seriousness of this pianist who cares so little for pose and exaggerated movement in his playing. But merit invariably makes itself felt, and, in a second recital, the public has reacted to Godowsky, and to-day is acclaiming him in an ever increasing crescendo of praise.

For the first time these recitals have been given in the Teatro Iris, which holds an audience of 3500 persons, and which, owing to its large dimensions, is not the most appropriate place for this species of entertainment.

The first recital was on Aug. 2, and began with Schumann's "Etudes Symphoniques." Then followed various Chopin numbers, among them the grandiose Sonata in B Flat, Op. 35. The third part consisted of compositions by Liszt, Moszkowski, Albeniz, and Godowsky himself.

The second recital opened with the "Appassionata" Sonata of Beethoven, followed by the Paganini-Brahms Variations, six numbers by Chopin and different pieces by Henselt, Godowsky and Liszt. The first matinée was given Sunday, Aug. 7. It began with the Prelude and Fugue, Op. 35, by Mendelssohn, which was followed by some Schubert-Liszt pieces and the Schumann "Carnaval," and ended with Grieg and Chopin. Godowsky's technique is truly formidable, his limpidity of execution admirable and his rapid passages delightful to the ear. The public left the hall enchanted with what it had heard, after having favored the artist with an ovation after each number. Godowsky will give three more recitals and will then make a concert tour of some of the states in the interior. ED. GABRIEL.

Diaz Features Vanderpool Song

ATLANTIC HIGHLANDS, N. J., Aug. 21.—The recital of Rafael Diaz, tenor of the Metropolitan Opera Company, drew an audience to the Casino recently for a program of classic and modern arias and songs. A feature was the new Vanderpool song, "Come, Love Me," which has been dedicated to Mr. Diaz.

Ralph G. Winslow Named Musical Director of Albany Schools

ALBANY, N. Y., Aug. 22.—Ralph G. Winslow of Lewiston, Me., has been appointed musical director of the Albany public schools to fill the vacancy caused by the resignation of Ernest G. Hesser, who has accepted the position of musical director of the schools of Indianapolis. Mr. Winslow is a graduate of Bates College and has had special training in instrumental and vocal music and in methods of teaching public school music. He has served as a high school principal and for the past ten years has supervised public school music in Indianapolis and Des Moines. He has also had experience in conducting orchestras and community choruses. He will take up his new duties in September. H.

ing in instrumental and vocal music and in methods of teaching public school music. He has served as a high school principal and for the past ten years has supervised public school music in Indianapolis and Des Moines. He has also had experience in conducting orchestras and community choruses. He will take up his new duties in September. H.

Agide Jacchia Chosen to Conduct Opera at Centenary in Mexico



Photo by Homer

Agide Jacchia, Boston Conductor

BOSTON, Aug. 15.—Agide Jacchia, conductor of the Boston Symphony "Pop" concerts and of the Cecilia Society, is to be one of the conductors at the operatic festival to be held in Mexico City from Sept. 3 to the latter part of October, in celebration of the centenary of the independence of the Mexican Republic. He has signed a contract with Antonio Pacetti, accredited representative of the Mexican government, and artistic director of the festival. Signor Bavagnoli, now in Italy, is to be the other conductor. Mr. Jacchia has left for Mexico City to take charge of the rehearsals which were scheduled to commence Aug. 19. The assistant conductors will be Giovanni Corucci, who has spent the summer in Italy, and Eugenio Pinelli, of New York City.

Suzanne Dabney Appears with Salzedo

BAR HARBOR, ME., Aug. 20.—A large audience heard Suzanne Dabney, a Boston soprano, and Carlos Salzedo with his Harp Ensemble, in concert recently at the Building of Arts. The ensemble opened the program with the Sixth French Suite of Bach. Miss Dabney had two Handel arias and songs by Fauré, Vidal, Watts, Kramer and Cyril Scott. Harp solos were contributed by Mr. Salzedo, who played his own "Mirage," "Idyllic Poem" and "Chant d'Exil." In conclusion, the ensemble

gave the Debussy "Cathédrale Enloutie." Miss Dabney's voice is a lyric soprano of pleasing quality. She delivered her French songs in a manner particularly effective. Among those present were Josef Hofmann, Poldowski (Lady Dean Paul), Harold Randolph, Arthur Whiting and Mrs. Narrdyn Laska.

ASSAILS COPYRIGHT LAW

No Protection to Composer in Canada,
Declares Geoffrey O'Hara

TORONTO, CAN., Aug. 20.—Defects in the new Canadian copyright law with reference to the lack of protection of musical compositions were pointed out by Geoffrey O'Hara, singer and composer, in an address before the Rotary Club here on Aug. 11. Mr. O'Hara declared that the laxity of the law would prove a hindrance to the development of Canadian music.

Provisions in the law requiring that the registry of a work must be followed by an immediate printing of the score and the deposit of royalties on the sale of 1000 copies, was attacked as being prohibitive of original writing. Mr. O'Hara also indicated that works of composers in foreign countries were accorded no adequate protection by the Canadian law.

May Mukle to Play in America Until Early Next Year

May Mukle, cellist, who will spend the first part of the coming season in America, is to return to England again early next year, to fulfill engagements booked for her by A. E. Mitchell of London, who now takes charge of her appearances abroad under an arrangement concluded before Miss Mukle sailed for America recently. Mr. Mitchell is also working for the Classical String Quartet, which Miss Mukle organized with Adila d'Aranyi and Fanny Wadsworth, violinists, and Rebecca Clarke, viola. Around holiday-time this season the cellist will go to Honolulu for a week or two preceding her California tour. She will also fill several return engagements in the United States this season.

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Sees Musical Training as a Need of the Church

Development of Artistic Taste Points to Necessity for Wider Knowledge of Music in Religious Work, Says Church Trustee — Special Courses in Seminaries Suggested — Hymnology, History of Devotional Songs, and Organ Lore as Aid to Pastors

By Augustus S. Newman

The question of training students for the ministry in music, as an aid to church work, is engaging the attention of faculties of theological seminaries. In the following article, Augustus S. Newman of New York, who is a trustee of the Methodist Episcopal Church, presents a layman's view.—Ed., MUSICAL AMERICA.

HOW much thought do we give to the subject of properly instructing our ministers in music? What can be done to impress upon the minds of the faculty of theological seminaries the importance of making music a part of their courses of instruction? How often do the church, Sunday school, prayer and devotional as well as other services connected with the church, lack enthusiasm, when the pastor could stimulate interest if he understood music and hymnology. Too frequently the superintendent of the Sunday school has no special interest in music, and leaves it all to the chorister, who in many instances does not know much about it. With him it is all form and no expression. The prayer meeting and other services present the same embarrassing difficulties. If the minister had received a course of instruction in music, hymnology and all pertaining to these subjects, he could make the services of far greater power and enthusiasm. In many instances, he could tell the story of the hymn and the music, thus adding to their significance. The minister should be instructed how music ought to be sung by the choir so as to be in harmony with the service and the sermon. If this were done, he would not be at the mercy of the organist or choirmaster; he would be able to consult and advise with them, and see that all is in accordance with the service or occasion.

If the church papers would give a regular place to church music, and report what is being done in the musical part of church services, it would accomplish a great and useful work. Some ministers or leaders have not had the opportunity to study or hear music. Appropriate information in a church paper would be helpful and beneficial and suggestions as to hymns and anthems for special occasions, to say nothing of regular services, would be of great assistance to the minister.

I talked recently with a number of theological students who had listened to lectures on music, hymnology and related subjects. I asked them several questions and was surprised to find they knew little about many of the most helpful and important points. They confessed the lectures were not as interesting as they might have been.

Seminary Instruction in Music

Some theological seminaries are doing good work on this subject. At the Union Theological Seminary of New York, public lectures and recitals, embracing ancient and modern music, hymnology and organ lore are given under the direction

of Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church of New York. The pastor, Rev. W. P. Merrill, D.D., is a musician and keeps in close touch with the work of the choir.

At the General Theological Seminary of New York City, lectures are given on music, especially in intoning the service, chanting, hymnology, and the organ. The lectures are greatly appreciated by the students and in some instances private instruction is asked for and given. The musical course is under the leadership of C. R. Gale.

There should be in each seminary a musical department, a quartet and choir or chorus where a student can become familiar with ancient and modern music and all pertaining to it. Greater demands are being made for church music, and the minister trained in music would be able to render great assistance. If at the devotional or prayer service, the proper hymn were used the story of the hymn would add much of interest. Why cannot the minister occasionally take for his subject a hymn, and announce that the services on a certain evening will be of a musical character? The minister's training would show results.

What a power music can be in the Sunday schools! Some of my richest experiences have been in conducting music in such schools. If you teach your school how to sing some of the difficult pieces they will show greater interest in music. These are days when the young people want the best.

Knowledge of Organ Construction Valuable

I would have the minister know something of the construction of a church organ. I was in the office of one of our largest organ factories two years ago when a church committee consisting of the pastor, a trustee and the organist called to purchase an organ for their church. A specification was given the builder and he was asked if he could build the organ. A few questions were asked by the builder, and he had made some suggestions, which the committee had not thought of—in fact knew nothing about—an estimate of \$10,000 was given. The committee told the builder to use his own judgment and they signed the contract. If the minister had been instructed in organ building, his knowledge would have been of value to him. The organist was a good player but of the construction of the instrument he was ignorant.

Shortly afterward I was at the same factory, when a priest and two church dignitaries called to see about an organ for their church in the country. What a pleasure it was to hear the priest talk about the construction of an organ. He knew it from beginning to end. The specification was made out in proper form and after suggestions had been made by the builder, the priest accepted the changes, understanding thoroughly what had been arranged. I am told that music and organ building is part of the education given in a Roman Catholic seminary, and it is commendable.

I remember a number of lectures delivered at Columbia by the late G. W. Warren, organist and choirmaster of St. Thomas' Protestant Episcopal Church for thirty years. He explained the construction of the organ and the different results that could be obtained. The lectures were well attended and met with favor by ministers and organists.

There are times when old music appears in church services, and if the minister could tell his congregation the history of such music and how it came to be written, it would be of great interest. We should recognize the value of music teaching in our theological seminaries. With proper musical knowledge a minister could do great good in the home and the power and influence of the church would be extended. So much is being done to-day in our cities to improve musical taste that the church must

do its part, and the ministers must be in accord.

From the lack of instruction in music when a student, a minister is often embarrassed, and all is left to the organist or choirmaster. I know of an organist of a church who would call on the minister Monday morning to arrange the music for the following week. The reply of the minister would be: "I know nothing about music, much to my regret; I leave it all to you." Martin Luther, believed "a schoolmaster ought to have skill in music, otherwise I would not regard him. Neither should we ordain young men to the office of preaching, unless they have been well exercised in the art, for it maketh fine people."

Cecile de Horvath Honored in Song

Cecile de Horvath, the pianist, has recently been honored with the dedication of a poem, entitled "Altar Candles," by Mrs. Russell Duane of Philadelphia. The verses written by Mrs. Duane, who is a sister of Roland Morris, lately American minister to Japan, have been set to music by Aurelio Giorni, the composer-pianist.

Adelaide Fischer Summering in Maine

Adelaide Fischer, soprano, is among the musical vacationists in Maine. She is devoting the evenings to the study of several American songs which have been sent her by their composers and which she plans to present at her New York recital during the coming season.

Festival Dates for Simmons

Recent engagements of William Simmons, New York baritone, have included appearances at the Columbus, Ohio, Festival and at the Asheville, N. C., Festival. At both these festivals Mr. Simmons was heard as *Valentine* in a concert performance of Gounod's "Faust."

Aurore LaCroix Marries

SOUTHBRIDGE, MASS., Aug. 21.—Announcements have been issued by Joseph LaCroix of the marriage of his daughter Aurore to Henry Homer Hay on Aug.

15. Mrs. Hay is well-known as a pianist, having made her New York debut in the fall of 1918. Mr. and Mrs. Hay will make their residence in Cleveland after Oct. 1.

Concert-Dates Share

Esther Dale's Summer with Rest and Study



Esther Dale, Soprano, with Her Dog, Jeff, and Her Accompanist, Ned Hart, in Townshend, Vt.

Concert engagements and summer sports have been dividing the attention of Esther Dale, soprano. At Townshend, Vt., where she sang at a charity concert, the photograph of the singer with her dog Jeff and her accompanist, Ned Hart, was taken. As soloist with Lemann's Orchestra, Miss Dale was heard at the Steel Pier in Atlantic City on Aug. 14. At this concert she gave the *Air de Lia* from Debussy's "Enfant Prodigue" as her solo number and co-operated with Ernest Davis, tenor, in the duet, "Parigi o Cara," from Verdi's "Traviata."

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PORTLAND RALLIES TO AID SYMPHONY

Oregonians Underwrite Guaranty Fund to Insure Big Season

PORTLAND, ORE., Aug. 22.—Ready response is attending the efforts of the finance committee of the Portland Symphony to secure subscriptions to a guaranty fund for the orchestra. The people of Portland have rallied to the support of the organization, and symphony officials are looking forward to a season of more than usual prosperity. It is hoped that with the awakened interest on the part of the public, the orchestra will exceed its record of last year, when it was two-thirds self-supporting.

The campaign for subscriptions is being conducted by a committee composed of Guy W. Talbot, chairman; Edgar B. Piper and Charles F. Berg. Mrs. Donald Spencer, who is entering upon her fourth year as manager of the organization is also aiding in the work.

Twelve concerts were given last season, the receipts totaling \$20,000, and the cost amounting to \$30,000, according to Mrs. Spencer's report. Ten of the concerts were given in Portland, and were attended by 20,000 persons. One concert was given in Salem, and one in Eugene, both of which were well attended. Six free performances were given for the benefit of school children.

"The value of these concerts for the children cannot be overestimated," said Mrs. Spencer. "The students who attend are selected by the school board. They are given a clear and simple explanation and interpretation of the mu-

sic. It is remarkable to note the quickness with which they evince appreciation for really good music. At this time, when so much of the music is of a kind to dull rather than to quicken the taste for music, the symphony is rendering a valuable service to the child life of Portland. We cannot forget that the children in the schools to-day are largely those who will determine the character of the city to-morrow.

"Our last season was the most successful in the eleven years of the orchestra. The support was more generous, the attendance larger. It was the first time we attempted to give ten concerts. In former years six was the largest number."

The board of directors of the Portland Symphony Orchestra for next season consists of Mrs. Henry L. Corbett, Mrs. Robert F. Strong, Eric V. Hauser, W. P. Olds, Kurt Koehler and W. D. Wheelwright.

Harold Hurlbut appeared here in an informal recital before a group of friends. Mr. Hurlbut opened with a short lecture with illustrations of the method used by Jean de Reszke in producing different tonal effects. Mr. Hurlbut will return to New York soon, but expects to be in Portland next summer and to have a master class here from June to September. I. C.

MEMORIAL CONCERTS FOR CARUSO IN LOS ANGELES

L. E. Behymer, Local Impresario, Resumes Activities as New Season Approaches

LOS ANGELES, CAL., Aug. 20.—Two Caruso memorial concerts were given on Sunday, Aug. 14, one at Philharmonic Auditorium, and the other at Graumann's Theater. At the latter concert, Lawrence Tibbett, baritone, sang the

prologue from "Pagliacci" and "The Rosary" by Nevin. Carlo Bravo sang the aria "Vesti la Giubba," from "Pagliacci," which he had to repeat on insistent demand. Geraldine Castle and the Italian Consul Giovanni Piuma, delivered laudatory addresses on Caruso. The orchestra, under Mischa Guterson, played selections from "Aida," "Rigoletto" and "Bohème." Caruso's voice was heard on Victor records, accompanied by the orchestra.

The second concert was sponsored by the Los Angeles Municipal Band of sixty men under the leadership of Mr. Sarli and William Tyroler, the latter formerly of the Metropolitan Opera orchestra. The soloists were Gilda Marchetti, Herrold de Grosse, Carlo Bravo and Dr. Salvatore Monaco. There was a large attendance at the concert.

L. E. Behymer, local concert manager, has so far recovered from his recent illness as to resume his business activities, visiting the managers of his Philharmonic series in neighboring towns. Rena MacDonald, his secretary, is back from New York and other eastern cities, where she secured contracts with a long list of artists. W. F. G.

GIVES INITIAL RECITAL IN NEW CORNISH BUILDING

Seattle Hears George Raudenbush in Violin Program—Reception to E. Robert Schmitz

SEATTLE, Aug. 20.—A bright spot in the dullness of the summer season was an excellent recital on Aug. 9 by George Raudenbush, violinist and artist pupil of Theodore Spiering. It was the first public performance at the new Cornish School Little Theater. The program was an exacting one, the initial number being the Bach G Minor Sonata, and in this Mr. Raudenbush displayed unusual

command of his instrument. For his second number the violinist played the first movement of Joachim's Hungarian Concerto, giving additional evidence of his technical equipment and musical understanding. The remainder of the program included the Schubert-Wilhelmj "Ave Maria"; "Siciliano et Rigaudon" by Francoeur-Kreisler; a Brahms-Hochstein Waltz and a Rondino by Vieuxtemps. John Hopper played the accompaniments.

Mrs. Laura Jones Rawlinson gave a series of three demonstrations of the Dunning System for improved music study before large audiences of interested teachers.

E. Robert Schmitz, French pianist, was given a reception on Aug. 8 at the Cornish School, where a number of his pupils from the East have come to continue their work. Mr. Schmitz delivered an address on piano technique. D. S. C.

PORTLAND, ORE., Aug. 20.—A joint recital was given recently at the Mann Old People's Home, by L. Carroll Day and May S. Hayes of the Modern Conservatory, assisted by Genevieve Clancy, soprano. In addition to vocal solos by Miss Clancy and Mr. Day, and readings by Mrs. Hayes and Elizabeth Currihan, dance numbers were interpolated by Helen Farrell and Margaret and Shanna Helzer. Miss Clancy accompanied on the piano.

SAN FRANCISCO, Aug. 22.—Alexander Stewart, who is in San Francisco preparing for the music week celebration in October, instructed the July classes at the San Francisco State Normal School in the technique and methods of conducting community and school classes, church choirs, music memory contests and similar activities. Mr. Stewart is music organizer for this State for Community Service, Inc. M. H. H.



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Wealth of Music in Closing Days at Chautauqua

"Elijah" Brings United Performance by August Soloists, New York Symphony and Combined Choruses—Musical Pageant, "Light of the World," by H. Augustine Smith, Musical Director, Provides Choral Feature—Orchestra Under Rene Pollain Presents Many Works—Solo Artists Successful—Season Marked by Large Attendances

CHAUTAUQUA, N. Y., Aug. 22.—The concert season of the forty-eighth annual Chautauqua Assembly closed on Saturday, Aug. 20, with an afternoon performance by the New York Symphony under Rene Pollain, and a presentation of Mendelssohn's "Elijah" by the united Chautauqua choirs in the evening. The six weeks' season was among the best attended in the history of Chautauqua. The New York Symphony, always popular here, repeated its former successes and gained new friends. For the first half of the season it was under the leadership of Albert Stoessel, Mr. Pollain taking the baton for the last three weeks.

"Elijah" was given for the first time this season on Wednesday evening, Aug. 17, under the direction of H. Augustine Smith and George Lee Tenney. The oratorio employed the Chautauqua Choir,

the Jamestown Choral Society, and the Zion Church Choir of Jamestown. Mr. Tenney directed the staging of the spectacle, with H. B. Vincent as assistant. Mr. Smith conducted, and Hugh Porter, organist, Frederick G. Shattuck, pianist, and the Symphony furnished the accompaniments.

The soloists showed marked dramatic ability, and the choruses sang with precision and power in the climaxes. The principal parts were taken by Mrs. May Ebrely Hotz as the *Widow*, Marjorie Squires as the *Angel*, Rollin Pease as *Elijah*, Charles Troxell as *Obadiah*, Samuel Case as *Ahab*, Mrs. N. J. Lennes as *Jezebel*, and Master John Guiney as the *Youth*.

Gaul Cantata Presented

M. Pollain took up the baton as conductor of the Symphony on Aug. 1, his third appearance at the resort. As a feature of the first program, Harvey B. Gaul, organist and composer of Pittsburgh, directed his cantata, "Spring Rapture." The orchestra was assisted in this number by the Chautauqua Choir and the Girls' Club, and Mr. Gaul achieved an admirable performance.

The overture from "Phedre" by Massenet was the opening number, followed by the Fantasia from Saint-Saëns' "Samson et Dalila." George Barrère, flautist, and Arthur Jones, harpist, played Bizet's second "L'Arlesienne" Suite, with orchestral accompaniment.

The first matinee of the second half of the season was given on Wednesday, Aug. 3. The overture, "Fingal's Cave," by Mendelssohn, was the first number, followed by the Barcarolle from the "Tales of Hoffmann," which evoked such applause that it was repeated. Moszkowski's "Perpetual Motion," Lalo's "Namouna," Serenade, and Delibes' "Sylvia" ballet completed the orchestral numbers. Mrs. Hotz, soprano, was the soloist, and sang the Waltz Song from "Romeo and Juliet" with great charm.

National Army Day Program

Mr. Pease, baritone, appeared at the Friday afternoon concert, giving the "Toreador" Song from "Carmen." The orchestra played the "Peer Gynt" Suite by Grieg, a group of Brahms' Hungarian Dances, a Fantasia on "Lucia di Lammermoor" and the "Zampa" Overture.

The amphitheater was filled on Saturday night when Mr. Troxell, tenor, soloist of the Church of the Divine Paternity of New York, made his first appearance. He sang the arias "Comfort Ye" and "Every Valley" from "The Messiah." Beethoven's Seventh Symphony was the chief orchestral number. The program included Berlioz' "Carnaval Romain," Polonaise by Beethoven, and the "Invitation to the Dance" by Weber-Berlioz. In view of the celebration of National Army Day at the Assembly, the orchestra concluded with "The Star-Spangled Banner."

Sol Marcossion of the Marcossion Music School, Cleveland, and head of the violin department of the Chautauqua Summer Schools, gave the third of his series of Tuesday afternoon recitals at Higgins Hall on Aug. 2, with Mrs. Marcossion as accompanist.

Song Recital of Spirituals

A recital of spirituals formed an added musical treat on Thursday afternoon. Harvey B. Gaul presented a number of new songs assisted by Mrs. Hotz and Mr. Pease. These spirituals were collected by Mr. Gaul when in the South and he gave an explanatory talk on the Negro contribution to art, the renaissance of their music by Coleridge-Taylor and Dvorak, and the peculiar rhythm and function of their tunes.

A recital of music for two pianos was presented to a Chautauqua audience for the first time when Ernest Hutcheson

and Austin Conradi were heard at Higgins Hall. Mr. Hutcheson's work was admirable indeed. Mr. Conradi, an artist of youthful appearance, displayed musically qualities and excellent technique.

August Music Week

August Music Week, held from Aug. 8 to 14, witnessed the playing of many works of major importance. The "Jupiter" Symphony by Mozart, was on the opening program and other orchestral numbers were Weber's Overture to "Oberon," the Saint-Saëns "Danse Macabre" and the "Joyous March," by Chabrier.

"The Light of the World," a musical pageant written by H. Augustine Smith, musical director of the Assembly, followed the orchestral program. It was participated in by the united Chautauqua choirs. The principal parts were taken by Dr. McAfee of Chicago, Dr. Craig of Evanston and Dr. Stivers of Cleveland as *Prophets*; Charles Troxell, Rollin Pease and Mr. Updegraff as *Magi Kings*; Mrs. H. Augustine Smith as the *Madonna*; Signe Swenson, *Spirit of Christianity*; Ava Lee Edwards, *Education*; Undine Dunn, the *Church*; Mildred McAfee, Mrs. Stull, Dr. Doremus, Mr. White, Gladys Selby, Gordon Ibbetson and Mr. Case as *Ambassadors*, and Mrs. Claude Murphy, Esther Bauer, Mary Keim, Harriet White, Jane Smith, Margaret Vance and Alberta Vance as *Angels*.

Other works given during the week were Dvorak's "New World" Symphony, Mendelssohn's "Italian" Symphony, the César Franck Symphony in D Minor, Beethoven's Fifth and "Eroica" Symphonies, and Saint-Saëns' Symphony No. 3.

Concluding Soloists Please

Austin Conradi played the Concerto in A Minor by Saint-Saëns with the orchestra on Aug. 13. He proved himself the possessor of a brilliant style, and received prolonged applause. Marjorie Squires, contralto, also demonstrated her ability as a pianist on Friday, Aug. 19, when she and Grace Barbot played with the orchestra a Saint-Saëns work. Miss Squires sang "O Don Fatale" from Verdi's "Don Carlos" at the Wednesday matinee, and at the Tuesday evening concert she gave the Saint-Saëns aria "Mon coeur s'ouvre à ta Voix."

Mrs. Hotz sang the Balatella from "Pagliacci," accompanied by Fred Shattuck. Mr. Pease was the soloist with the orchestra on Aug. 18. He sang "Infelice e tu Credevi" from Verdi's "Ernani." Mr. Marcossion, on the same program, played Bruch's Concerto in G Minor, and Mr. Troxell sang the aria from Braga's "Reginella."

A Wagner program closed the orchestral concerts on Saturday afternoon,

Aug. 20. The overtures to "Rienzi," "Die Meistersinger," and "Tannhäuser" and the "Parsifal" Prelude were played. Arthur Jones and Lucien Schmitz, harpists, were heard with the orchestra in The Swan music from "Lohengrin."

Mr. Pollain introduced some uncommon numbers on his programs. These included "Istar," a symphonic poem by d'Indy and the Fantaisie in D by Guy Ropartz, both played here for the first time.

S. C. S.

LARGER QUARTERS TAKEN BY SAN FRANCISCO CLUB

Chamber Music Society Moves to Scottish Rite Hall—Bohemian Club Play Repeated

SAN FRANCISCO, Aug. 20.—The San Francisco Chamber Music Society, which last year gave its recitals at the St. Francis Hotel, has grown in popularity to such an extent that larger quarters are necessary for the forthcoming season, which opens on Oct. 11. The concerts will be given in Scottish Rite Auditorium, according to an announcement made by Jessica Colbert, manager.

A series of recitals for the coming months are scheduled with a number of distinguished artists, one for each occasion. On Oct. 11 E. Robert Schmitz, pianist, will be the opening attraction. Katharine McNeal, representative of Mr. Schmitz, has been in San Francisco since July 1 preparing a limited number of pupils who are to be examined by the artist at private auditions between Sept. 10 and Oct. 10.

Dr. Humphrey J. Stewart, composer of the music for "John of Nepomuk," the Grove Play of the Bohemian Club, given on July 30, was accorded a warm greeting when some of the music was repeated on Aug. 11 at a concert given at the Tivoli Theater. The annual Grove Play of the Bohemian Club, to which only members and male guests are invited, is given a second performance, to which the public is admitted.

MARIE HICKS HEALY.

Farrar-Tellegen Case at Standstill

The situation in the case of Geraldine Farrar and her husband Lou Tellegen remains unchanged. Miss Farrar's secretary stated on Aug. 22, that the published stories of a possible reconciliation were untrue. She also said that Miss Farrar was not at the New York apartment of her mother, Mrs. Sid Farrar, but was out of town and had been for some time. She would not, however, give any clue to the singer's whereabouts. It is known that Miss Farrar will leave for the Pacific Coast early in September and will join the Scotti Opera Company at Seattle on Sept. 10, appearing as *Carmen* with that organization in Seattle on Sept. 12.

Dr. Irene V. Shishmanoff, inspector of the benevolent societies of Bulgaria, arrived in America recently to make a tour of the charitable institutions of the United States. Dr. Shishmanoff is the wife of Stephen Stephanoff, conductor of the Symphony Orchestra of Sofia and composer of light operas.

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GREAT FALLS, MONT.—Franklyn Hunt, vocal instructor of Kansas City, Mo. is conducting a master class in singing here.

CHANUTE, KAN.—Josephine McLaughlin, soprano, was heard in a recital here recently. She also sang at a musicale at the Chanute Country Club.

PARKERSBURG, W. VA.—Marjorie Martin and David Pew, piano students of Mrs. A. G. Lancaster, were heard in a recital recently at the Woman's Club.

ROCKVILLE, CONN.—Otto Lemme, vocalist, was soloist at the municipal band concerts given by the Rockville City Band under the leadership of William Finley.

HUNTINGTON, W. VA.—Marguerite Hussar, mezzo-soprano, and Rhea Silberta, pianist, gave a joint recital for the benefit of the Temple Organ Fund recently.

WOODMONT, CONN.—Charlotte Lipovarsky, mezzo-soprano, and Maurice Lenzer, violinist, were the soloists at the final musicale at the Woodmont Country Club on Sunday, Aug. 14.

MACON, MO.—The Mora Moreland Peck Harp Trio of Kansas City was heard in a concert recently. The members are Pauline Brannock, Elizabeth G. Watkins and Miss Peck. The trio also played at Moberly, Mo.

KANSAS CITY, MO.—A series of morning musicales has been given during the summer by the Mu Phi Epsilon Sorority at the Grand Avenue Temple. Frank Lott's 140th Infantry Band has given a series of concerts in Swope Park.

TALLAHASSEE, FLA.—The Florida State College for Women closed its summer session on Aug. 12. The total enrollment was 550, with the music classes well attended. At the closing exercises, Katherine Gray and Nina Mae Stephens were heard in a duet.

COLUMBUS, OHIO.—Marie Donavin, soprano, will open a studio here in the fall, with special courses in the Marchesi method of singing. Mrs. J. W. Madden, soprano, and Robert Barr, baritone, were soloists at a recent musicale at the Columbus Country Club.

BELLINGHAM, WASH.—Mr. and Mrs. Leon F. Sperry, vocal instructors, have returned from an extended trip in the East, where Mr. Sperry studied the Barbareux system of tonal production with Mme. Perry, and investigated other advanced theories of music pedagogy.

HUNTINGTON, W. VA.—Dorothy Branthoover, soprano, a student of Oscar Saenger of New York, was the guest of honor at a musicale given at the home of Mrs. I. A. Rosenheim. She sang a number of songs, accompanied by Edwin Steckel.

WORTHINGTON, CONN.—Edmund S. Ender, organist of old St. Paul's Church of Baltimore, director of music at Goucher College, and member of the faculty of Peabody Conservatory, gave an organ recital at the First Evangelical Lutheran Church here.

WASHINGTON, D. C.—Robert Bond Gotta of Washington has been appointed conductor of the enlarged orchestra at the Rialto Theater here. Mr. Gotta is a pianist, and has been heard frequently in concerts and recitals. He was a pupil of Frank Gobest of Washington.

OKLAHOMA CITY, OKLA.—Calvin Brous, pianist; Larry J. Fisher, organist; Gertrude Veal, cellist; Milton McCullough, violinist; Arthur L. Winn, cornetist, and Ida Mae and Myra Spivey, pianists, gave a joint recital at the Grace Methodist Church. Mrs. B. Wilkes was choir leader.

ST. PAUL, MINN.—Joseph Osborne, violinist, and Miss M. Clark, soprano, were the soloists at a recent concert

given by the Twin Cities Ladies' League in the Y. W. C. A. Mary Irene McKasy appeared in a dance number, and Frederick Zeigler and Ruth Marie St. Pierre gave a dance duet.

TORONTO, CAN.—The Coleridge-Taylor Chorus, an organization of Negro singers, gave a free concert at the Pavilion on Centre Island, on Civic holiday. The music was under the direction of Robert P. Edwards, assisted by Ernest Richardson, the accompanists being Mrs. Serena A. Bass and Mrs. Nina Jones.

CEDAR FALLS, IOWA.—Lowell Mabie Welles, teacher of voice at the State Teachers' College, has gone to Lake Geneva where he will coach with L. A. Torrens of New York. He will return to this city on Sept. 7. Mr. Welles will give the last concert at the Congregational Summer Assembly at Frankfort, Mich., before his return.

FAIRMONT, W. VA.—A series of summer musicales has been instituted at the Fairmont Country Club. At the first concert, Grace Cole, vocalist of New York, was the principal soloist, accompanied by her sister Florence Cole. George McCann, violinist, played a group of numbers, with Florence Cavender as accompanist. The musicales will be given every Sunday evening.

KANSAS CITY, MO.—Louise Massey of Kansas City has been appointed head of the vocal department of Arrellaga Music College at San Francisco. She received her training in Naples and Paris. Mrs. Rockwell L. Brown, soprano soloist of St. Paul's Episcopal Church, has returned after a course of study with Richard Hageman in the Chicago master class.

SEDALIA, MO.—Noel D. Poepping of St. Louis is the composer of much of the incidental music for the pageant held here from Aug. 8 to Aug. 20 in connection with the Missouri Centennial celebration. Mrs. Lizzie Chambers wrote the words of the "Missouri Song," composed for the pageant. Indian melodies written by Charles Sanford Skilton were featured in the program.

NEW ORLEANS.—Members of the local union of the National Federation of Musicians have organized a band of sixty pieces to give Sunday concerts in the New Orleans parks. The first concert was given on July 24 in West End Park. The project was accomplished by a committee composed of Frank Sporer, G. Peppone, E. E. Tosso, and George A. Paolotti, who is leader of the band.

WILMINGTON, DEL.—John A. Thomas, Jr., of Wilmington, organist of the First Central Presbyterian Church, who was accompanist with the Leps Orchestra at Willow Grove, Philadelphia, has returned after his engagement. He was the youngest member of the orchestra. Dorothy D. Young (Mrs. James E. Henry), contralto, was soloist at a recent open air concert at Shellpot Park.

ZANESVILLE, OHIO.—The Thursday Matinee Music Club has arranged a series of six concerts to be given during the coming season. Several extra artists may be engaged, according to Mrs. Ora Delpha Lane, president. The Board of Education has authorized the use of the Zanesville High School auditorium for the concerts, which will make possible a far greater attendance than in previous years.

WALLINGFORD, CONN.—Ralph R. Unacke, violinist, was heard in a benefit recital at the home of Mrs. C. J. Benham recently. He was assisted by Agnes R. Lane, soprano soloist of the Congregational Church, and Morton Downey, vocalist. Mrs. Thomas Peers accompanied the violinist, and Thomas J. Cook accompanied Mr. Downey. The performance was given for the benefit of the Historical Society.

ROCKFORD, ILL.—Ambrose Chirichetti, tenor, has completed an engagement of six concerts at the Ascher Theater

where he appeared before record breaking audiences. Mr. Chirichetti is here for the summer and has been a pupil for several years of Mme. Alice Mott in New York. He gave arias from "Rigoletto," "Tosca," "Boheme," and songs by Tosti and by English composers. He was received with enthusiasm.

ST. PAUL, MINN.—Dr. William Rhys, conductor of the Orpheus Club, reports that a large number of new members have been recruited by the organization. The season will open early in November, and an imposing list of solo artists has been engaged. Dr. L. L. Williams is president of the club. Constance Colestock has appeared in a program of dance numbers with the Minnesota State Band at Indian Mounds Park and at Phalen Park.

OKLAHOMA CITY, OKLA.—Educational institutions here have combined to give a season of musical performances at popular prices. Twelve concerts will be given on alternate Sunday afternoons from October to April, with a general admission price of twenty-five cents. The sponsors of the enterprise are the Fine Arts Department of the University of Oklahoma, the Oklahoma City Board of Education, the Central State Normal School, and the Baptist University at Shawnee, Okla.

WILMINGTON, DEL.—Words and music of "Orange Blossoms" which is being featured by Maud D. Fonda, mezzo-soprano, and has been played by several bands, were written by Mrs. E. R. R. Ort of Wilmington. Mrs. Ort also has composed "See the Bright Side," "Daddies," and eight marches, all of which soon will be published. She is the widow of A. V. Ort, who was general superintendent of the principal plant of the DuPont Powder Company, at Carney's Point, N. J.

WACO, TEX.—Stella Wrenn, soprano, appeared in a recital at Carroll Chapel under the auspices of the James Edmond Post of the American Legion. Her program included "Crying of Water" by Campbell-Tipton, "Little House" by Seneca Pierce, "Inter Nos" by MacFadyen, "Last Hour" by Kramer, "Song of the Open" by La Forge, and "Fanchonette" by Kathleen Blair Clarke. "The Living God" by O'Hara, "Christ in Flanders" by Ward-Stephens, and "There is No Death" by O'Hara were given by request. Miss Wrenn was assisted by Wilma Schaffer, pianist, who played three numbers.

KIRKSVILLE, MO.—A performance of "Carmen" was given by students of Kirksville Teachers' College at the closing exercises of the school. Phradie Wells sang the title rôle, and Ben Weaver and Lester Reynolds took the leading male parts. R. N. Carr was conductor and Johannes Goetze was stage manager. Mary Stewart, head of the school of interpretative dancing, gave Hudson's "Shepherd in the Distance"; and Hanson's operetta, "The Gypsy Queen," was given by the students of the demonstration class. Sarita Capps, Catherine Sens, and Louise Sublette had the leading rôles.

SPOKANE, WASH.—Mr. De La Parelle, vocal instructor, is spending a month coaching at the master class of Percy Rector Stephens of New York, in Portland, Ore. He will reopen his class on Sept. 15. A feature of the coming season will be the establishment of a course in operatic training. Two operas will be staged in the fall and winter. Alice Andrews Ham of Spokane has an engagement as soprano soloist in one of the leading Detroit picture theaters. She has been a student of Edward Kennedy of Spokane, but expects to pursue her studies during the coming year with David Bispham in New York.

LONG BEACH, CAL.—The five weeks' normal class in piano playing conducted by Abby de Avirett, at the George Washington School, which was attended by students from all nearby cities including Los Angeles, has just closed. Advanced studies and repertoire work was included in the course. Mr. de Avirett, who is a Leschetizky pupil, and who has studied under Busoni and Godowsky, was ably assisted by having the illustrations played by Raymond MacFeeters, Pauline Farquhar, Minnie O'Neil, Elsa Klein, Pauline Venable, Madeline Luper Gardner and Miss Isaacson. Mr. de Avirett has opened a class in interpretation at his home studio.

WATERLOO, IOWA.—Marion Tryon Ransier, who has been spending several weeks on an automobile trip through the West, has returned and will open her piano studio in the First National Bank Building on Sept. 1. Olive Ellsworth, who recently visited her uncle, Paul Davis here, has returned to her home in McComb, La. She has accepted a position in the faculty of the School of Music at the State Normal in Natchitoches, La. Mrs. Jennie Haffa has returned from Chicago where she has been for several weeks taking violin lessons of Leon Sametini. Besides private and class lessons Mrs. Haffa attended the auditor class of Leopold Auer at the Chicago Musical College.

PORTLAND, ORE.—The regular monthly social evening at the Carroll Day Conservatory was held in the recital hall, with seventy-five students present. A program was given by the teachers and pupils. May Hayes, the new instructor in dramatic art, presented a group of fine readings, and Lola O'Neil, a student in the classic dancing department, presented an Oriental dance. L. Carroll Day and Dorothy Doughman, a vocal student, sang a duet. Margaret Heiser danced a minuet, Elizabeth Currigan gave two readings, and Helen Farrell danced an Irish dance. The Avery sisters were heard in a duet for violin and piano. Mr. Day announced that the regular Wednesday evening singing class will resume work on Sept. 1.

DAVENPORT, IOWA.—Officers and directors of the Tri-City Musical Association, have been re-elected at a recent meeting. They are as follows: Mrs. J. J. Dorgan, Davenport, president; Katherine Gest, Rock Island, first vice-president; Ida Dittman, Davenport, second vice-president; Edna Mitchell, Moline, recording secretary; Mrs. Leo S. Wynes, Rock Island, corresponding secretary; Erwin Swindell, Davenport, treasurer; Robert A. Lynch, auditor. The nominating committee is composed of Mrs. Oswald Becker, Davenport, chairman; Mrs. William McConochie, Rock Island, and Mrs. W. D. O'Neill, Moline. Reports from the biennial board treasurer were heard and approved at the meeting and the annual reports of the association were most gratifying.

SALT LAKE CITY.—Virginia Freeze, soprano; Melvin Peterson, baritone, and Beth Baumberger, violinist, were soloists at a concert given at Saltair by the orchestra conducted by R. Owen Sweeten. Eloise Baumberger was accompanist. Charles Kent, baritone, was soloist at a community song service given in the Twenty-first Ward Chapel. Henry Giles gave a program of organ numbers. Elsie Higgins, G. Brown, Phyllis Clark and Mrs. Rosamonde Hart were heard at a recent concert at Unity Center. Anne Marie Villadsen was accompanist. At the Sunday outdoor musicale of the Seventeenth Ward organization, the following soloists were heard: Barbara Evans, Gussie Pearson, and Mrs. Mary Lindsay, sopranos; Leona L. Foster, contralto; August Glissmeyer, baritone; James H. Neilson and H. J. Christianson, tenors, and R. C. Waring, bass. James H. Neilson led the choir, and Mary Allen was organist. E. G. Epperson, violinist, and Mrs. E. G. Epperson, soprano, were heard in a recent concert given by Held's Band in Liberty Park.

BALTIMORE.—Three recitals given by the pupils at the Summer School of the Peabody Conservatory of Music brought the current season to a brilliant close. The season's enrollment was the largest since the establishment of the summer school, which is under the management of Frederick R. Huber. The programs held much of interest and represented the work of the piano, voice, violin and composition departments. A minuet for piano, played by the composer, Susan A. Williams; a gavotte for piano, by Mary J. Martin, and a violin Romance, by Milton H. Lyon, were creditable examples of the work of the composition classes. Others who appeared at the concerts were Anna Frankenkfeld, Sadie Morris, Elizabeth Campbell, Edith Thomas, Frederic L. Mohr, Rose Guterman, Doris Wright, Jeanette Blum, David Frush, Louise M. Ryan, Helen Weishampel, Lois Benson, Thomas Mengert, Ely Pearlman, Elma Beimschla, Mildred Trueheart, Edmond Boucher, Helen Vredenburg, Marie Buddy, Priska Kaspar, Helen Hermon, Hartley Butt, Mildred K. Taylor, Kate A. Dickman, Helen Segner, Anita Kloss, Lyman McCreary, Bertha Hanger, Edward Jendrek, Alma Leighty and Franklin J. Jackson.

In Music Schools and Studios of New York

HELEN MEEKER GIVES PIANO RECITAL

Helen Meeker, pianist, was heard in a recital in the studio of her teacher, Harriette Brower, on Tuesday, Aug. 16. She played the Saint-Saëns arrangement of the ballet music from Gluck's "Alceste," Beethoven's Rondo, Op. 129; a Schumann Novellette and "Papillons," Chopin's Berceuse, Op. 57, Polonaise, Op. 26, No. 2, and Fantasie Op. 49, and the Capriccio in B Minor, Op. 76 and the Rhapsodie in E Flat by Brahms. Miss Meeker accomplished admirable work, playing with excellent tone and marked rhythmic sense. She was assisted by Signor Fioramonti who sang a group of Italian and Russian songs.

CLARA NOVELLO DAVIES TEACHES AT GREAT NECK

Mme. Clara Novello Davies is conducting week-end classes during the summer at Great Neck, Long Island. During the week she is busy at her New York studio with her pupils, preparing them for concerts for the coming season.

MARTIN CONNELL TO OPEN STUDIO IN NEW YORK

Martin Connell, lately head of the violin faculty of the Asheville School of Musical Art, Asheville, N. C., has removed to New York, where he will open a studio. Mr. Connell has made many

appearances in recital, and was a member of the Schubert String Quartet of Boston for a number of years. He is also the author of a "Systematized Progressive Course for Violinists," which embodies the pedagogic experience of twenty years.

HEMSTREET PUPIL IN BENEFIT

Marion Eames, soprano, a pupil of the Hemstreets, was one of the artists featured at the concert given for the benefit of Eugene Haile, the composer, at Woodstock, N. Y., on Aug. 13. Miss Eames did some fine singing in Mr. Haile's songs, "Sanctuary," "St. John's Day," "For Each Other," "Bluebird," "White Clouds" and "Little Birds in the Birch Tree," several of which are still in manuscript.

ARTHUR PHILIPS AT HIS MOUNTAIN LAKE CAMP

Arthur Philips, New York voice teacher, is at his camp at Mountain Lake, N. J. He is working with ten of his pupils from the city. He will reopen his New York studio on Sept. 9.

ELIZABETH KELSO PATTERSON RETURNS

Elizabeth Kelso Patterson, teacher of singing, has just returned from her vacation at Portland, Me. Miss Patterson will reopen her studio on Sept. 1.

Francis Rogers Now in France

Following a stay in London, Francis Rogers, New York baritone and teacher of singing, is making a trip to France with Mrs. Rogers. In a letter recently received, the singer tells of visiting the devastated regions along the Chemin des Dames, with trips to the battlefields of Chateau Thierry, Belleau Woods, Soissons and Rheims. On Aug. 9 Mr. Rogers gave a recital at Anizy, a small town on the Aisne which was all but destroyed during the war, but which is gradually being rebuilt. The concert was given in the hut of the Comité Américain pour les Régions Dévastées before an audience of about seventy-five natives and a half dozen American members of the Comité. Mr. and Mrs. Rogers later visited Fontainebleau and the Rhine region. They will return to New York at the end of September. Mr. Rogers plans to reopen his studio on Sept. 26.

Dr. Carl to Give Artists' Course

An artists' course to be given by William C. Carl has been announced as a feature of the work of the Guilman Organ School, beginning with the fall term which opens Oct. 11. Dr. Carl will give private lessons to each student taking this course, the membership of which will be limited. Scores of Carl pupils are engaged as organists and choir-masters at churches throughout the country, and Dr. Carl has arranged the new course with special regard to the growing demand for expert organists for such work. He returns from the Adirondacks the latter part of September.

IMPRESARIOS JOIN LEAGUE

Fortune Gallo and Milton Aborn Envoys to New Theater Association

Opera producers will join fortunes with their brothers of the theater in the new national organization to be incorporated as the International Theater Association, the founders of which met in convention in New York from Aug. 15 to Aug. 20. Fortune Gallo and Milton Aborn last week signified their consent to act as delegates of opera interests for the term of one year. Later, it is said, the Metropolitan and the Chicago Association will be invited to join. Each group of the organization will have a board of directors, and from these, according to the present plan, two representatives will be periodically chosen for the councils of the national body. The objects of the organization include the fostering and promotion of the various forms of entertainment, the "reform of abuses," the securing of "freedom from unjust and unlawful exactions," and co-operation for the common welfare of all concerned.

An invitation to a luncheon conference was extended to Joseph N. Weber, president of the American Federation of Mu-

sicians, in order that the purposes of the new body might be made clear to the musicians. No discussions in reference to the present labor situation in the vaudeville and motion-picture theaters took place, according to a statement of Winthrop Ames, treasurer of the association.

ARTISTS RETURN TO U. S.

Liners Bring Musicians from Vacations—Claussen Sails for Mexico

With the opening of the new musical season only a few weeks off, prominent artists who have been spending the summer in Europe for work or play are returning to this country. The Presidente Wilson which docked at New York on Aug. 18, had aboard Nikolai Sokoloff, conductor of the Cleveland Orchestra; Rosina Galli and Giuseppe Bonfiglio of the Metropolitan ballet; Fausto Cleva, assistant conductor at the Metropolitan, and Virgilio Lazzari, bass, of the Chicago Opera Association.

On the Rochambeau which arrived the following day were Wilfred Pelletier, assistant conductor at the Metropolitan; Dr. Archibald Davidson, conductor of the Harvard Glee Club with eighteen members of the club. Ellen Dalossy, of the Metropolitan was on the Oropesa, on Aug. 21, and Norma Lutge, concert manager, arrived by the America, the same day.

Julia Claussen, mezzo-soprano of the Metropolitan, who will be one of the principal singers at the forthcoming season of opera in Mexico City, sailed on the Yucatan, on Aug. 19, accompanied by her daughter Bojer.

PASSED AWAY

William Arthur Dunn

SAN DIEGO, CAL., Aug. 22.—William Arthur Dunn, director of the Isis Conservatory of the International Theosophical Society at Point Loma, died at the Homestead at Point Loma, on Aug. 10. Mr. Dunn was born in London, but was brought to America at an early age and when only thirteen was organist at Christ Church Cathedral, Hamilton, Ontario. He went to Point Loma, in 1902 to take up active work as a teacher in the Rajah Yoga College and was shortly after appointed director of the conservatory. He was a member of the literary faculty and a college lecturer as well. Mr. Dunn is survived by his wife, one daughter and two sons, all of whom are musicians at the Rajah Yoga College.

Cyril T. Musgrove

WINNIPEG, Aug. 17.—Cyril T. Musgrove, organist and conductor of the male choir of Trinity Church, lost his life while bathing at Keewatin on Aug. 13. Mr. Musgrove who was thirty-four years old, was born at Harrogate, Yorkshire, England, and was for a number of years assistant organist to T. Tertius Noble at York Cathedral. He was subsequently organist at St. Martin's Church, Scarborough. He enlisted in the R. A. S. C. in 1914 and served continuously throughout the war, being in Palestine during his last three years and returning to England in 1919. Mr. Musgrove came to Winnipeg last September. He is survived by his wife, his mother, two brothers and one sister.

Edward Quinn

LEXINGTON, KY., Aug. 22.—Edward Quinn, baritone, formerly a member of the Chicago Opera Association, died of pneumonia last week in a local hospital. Mr. Quinn was born in Davenport, Iowa, thirty-four years ago and was for three years previous to the war, a member of the Chicago organization. He enlisted soon after the outbreak of the war and since the armistice, has been singing in light opera. He was taken ill in Columbus, Ohio, last week.

Leo Stein

VIENNA, Aug. 4.—Leo Stein, the librettist of many well-known operettas, died on July 29, after a long illness. Mr. Stein was born in Lemberg on March 25, 1862, and studied law, receiving his doctor's degree. He was later a railroad official. His first libretto was "Lachende Erben" which he wrote in collaboration of the poet.

Bolm Organizing Ballet for Scotti

Arrangements have now been completed for the addition of a corps de ballet trained by Adolph Bolm to the Scotti Opera Company. Mr. Bolm has been spending the summer in Seattle, as a guest teacher at the Cornish School there. He is recruiting the dancers for the Scotti company from his own dancers and advanced pupils.

Alberto Salvi Weds Annie Russo

Alberto Salvi, harpist, was married to Annie Russo at Vicksburg, Miss., on July 19, at the home of the bride's brother. Mr. Salvi and Miss Russo were childhood sweethearts, and although they had not seen each other for seven years kept up a correspondence. The marriage followed Miss Russo's arrival in America in July. The couple will make their home in Chicago.

Louis Hasselmans and Minnie Egner Married in Indiana

CHICAGO, Aug. 22.—Louis Hasselmans, conductor, and Minnie Egner, Metropolitan soprano, were married today at Crown Point, Ind. At the close of the season of opera at Ravinia Park, Mr. and Mrs. Hasselmans will sail for Paris, returning to this country for the Metropolitan season, during which Mr. Hasselmans will conduct certain operas.

with Julius Horst for Karl Weinberger. His best-known work was "The Merry Widow" which with Victor Leon he adapted from Meilhac's play, "An Attacheé," and which achieved world-wide fame. Among his other librettos, some of those best known in the United States are Leo Fall's "The Girl in the Train" and Lehar's "The Count of Luxembourg."

Myrtle Irene Mitchell

LOS ANGELES, CAL., Aug. 21.—Myrtle Irene Mitchell, prominent for a number of years in the musical life of Kansas City, died here on Aug. 16, at the home of her nephew, Mitchell Leisen, one of the directors at the Lasky motion picture studios. Miss Mitchell was one of the foremost local managers in Kansas City and besides presenting well-known artists in concert series, she brought to that city many operatic attractions and noted orchestras. She was secretary to Ruth St. Denis for two years. Besides her nephew at whose home she died she is survived by her mother. Burial was in Hollywood on Aug. 18. W. S. G.

Mrs. W. F. Cushing

BISMARCK, N. D., Aug. 22.—Mrs. W. E. Cushing of Fargo, died recently in a hospital here, following an operation for cancer. Mrs. Cushing was born fifty-eight years ago in Manistee, Mich., and went to Fargo in 1892, where she took an active part in the music of the town and brought many prominent concert artists for recital. She was a prominent member of the Fargo Music Club and was associated with her husband in the publication of the Fargo Post and the Beach Advance. She is survived by her husband, three daughters and one son.

James G. Maher

ALBANY, N. Y., Aug. 22.—James G. Maher, organist and choir director of St. Patrick's Church for the past twenty years died recently. Mr. Maher studied music in Rome with noted Italian musicians and his first appointment in the United States was as organist and choir director of the Sacred Heart Church of Albany. He was associated in business with the Thomas Music Stores. He is survived by a brother and two sisters. H.

Mrs. Jessie Habersham

ANNAPOLIS, MD., Aug. 20.—Mrs. Jessie Habersham, a granddaughter of Francis Scott Key, the author of "The Star-Spangled Banner," died at her home here on Aug. 17, at the age of ninety-three years. She was the daughter of Henry M. Steele of Elkridge, Md., who married Maria Lloyd Key, the daughter of the poet.

Bust of Caruso to Be Placed on Board Presidente Wilson

The officers and crew of the Presidente Wilson, a steamer Caruso held in high favor, have decided to place a memorial bust of the singer in bronze on the main staircase of the boat, and for this purpose have subscribed to a fund. When going abroad Caruso took passage on the Presidente Wilson whenever possible, and until his last trip in May, he always sang for the passengers, the proceeds going to the seamen's fund. In his final trip to Italy, Caruso was unable to sing, but made a cash donation to the fund.

LEMAN CONSIDERS WINTER SERIES AT ATLANTIC CITY

May Continue Concerts with Steel Pier Symphony—Esther Dale and Ernest Davis Among Soloists

ATLANTIC CITY, Aug. 22.—J. W. F. Leman, conductor of the orchestra, is planning to continue his concerts at the shore during the winter months.

Esther Dale, soprano, delighted a large audience on the Steel Pier last week in solos given in conjunction with the Leman's Symphony. Ernest Davis, tenor, and Master Bernard Kaltenorth, pianist, also appeared as soloists.

Band music will be one of the features of the Pageant to be held here on Sept. 7 and 8. About fifty bands have been engaged. All the civic organizations of the city are lending their support to the celebration.

Vessella's Band is attracting large throngs of music lovers daily to the Steel Pier. Oreste Vessella returned to Atlantic City this summer after a tour of Canadian and Southern cities, and previous to his local appearance played at Willow Grove Park, Philadelphia.

BOSTON HEARS FOLK SONGS

Children Organized as Modern Troubadors by Community Service

BOSTON, MASS., Aug. 22.—Community Service of Boston has entered upon an interesting musical innovation through the organization of the South End Troubadors. The Troubadors are the children in the South End district of Boston. Garbed in costumes to match the national colors, the children gather at twilight around the doorsteps and sing folk-songs under the leadership of a teacher from the South End Music School. To the dwellers in the congested district the children bring the joys of many of the folk-songs of their native lands.

The experience of the Music Department of Community Service of Boston, Inc., according to Edward F. Brown, general director, has been that children will sing folk-songs with the same eagerness that they display in singing the popular music of the day. The plan not only brings the singer a measure of happiness, but imparts something to the people who have little or no opportunity to hear the favorite songs of old.

BUFFALO CONCERT PROJECT

Musicians Seek to Establish Sunday Series at Popular Prices

BUFFALO, N. Y., Aug. 22.—Buffalo musicians are seeking to arouse public interest in a plan to give regular Sunday evening concerts during the season. It is proposed to fix the admissions at popular prices, and to provide well-known vocal and instrumental soloists and orchestras.

Creatore's Band will be heard in Buffalo on Sept. 3 and 4, giving three concerts. The band is at present on a tour that will take it to Montreal, Toronto, and Rochester before the Buffalo engagement.

The Selinskys to Play in Philadelphia

A two-violin recital, similar to that in which they appeared at Aeolian Hall in New York late in the spring, will be given by Max and Margarita Selinsky in the ballroom of the Bellevue-Stratford Hotel in Philadelphia on Nov. 14. This concert will be under the local direction of Arthur Judson and Mrs. Harold Yarnall.

D'Alvarez Now at Marienbad

Though she is at present at Marienbad, taking the cure, Marguerite d'Alvarez, the Peruvian contralto, will return to Paris at the end of August to secure new costumes for her appearances with the Chicago Opera Association and in concert. In October she will sing in London and the English provinces. On her arrival in America, about Nov. 1, she will leave directly for Chi-

Cornell Students Give Summer Programs



A. Y. Cornell, New York Vocal Teacher, With the Students of His Summer School at Round Lake, N. Y. Mr. Cornell Is the Seventh Figure from the Left in the Second Row

ROUND LAKE, N. Y., Aug. 13.—The session of A. Y. Cornell's Summer School of Vocal Instruction which closed yesterday was the most successful in the school's history. Forty-two students gathered to work with the New York teacher, who has devised a successful method of lecture and demonstration. After addressing the class on some theoretical aspect of the singing art, Mr. Cornell calls on individual members for practical examples. Thus the pupils' grasp of breath-control, resonance, tone-

color, diction, etc., is constantly put to the test.

The work in interpretation took on particular value through Mr. Cornell's attention to the historical origins of various forms of vocal music. Some ambitious programs have been given at the Auditorium. Those of July 22 and July 29 presented the pupils of the school in a variety of songs and arias. On one of these programs, Elliot Shaw of New York was particularly successful in Secchi's "Love Me or Not" and the Katie Moss' "Floral Dance." Forrest Lamont, tenor of the Chicago Opera Association, was heard on another occasion in the

"Vesti la giubba" from "Pagliacci" and a sacred air. Grace Kerns, soprano, and Charles Gilbert Spross, pianist-composer, were other visiting recitalists. The Hilger sisters, Maria, Elsa and Greta, violinist, cellist and pianist, co-operated with Ethel Clark, coloratura soprano, in a recital. Miss Clark, who gave four Shakespearean songs at this concert, was heard in a recital of her own on Aug. 5. A McCormack recital at Saratoga drew the entire class to Saratoga on Aug. 9.

Following the close of the session, Mr. Cornell has gone to his summer place at Niantic, Conn.

FAVOR AUDITORIUM FOR NEW ORLEANS

Proposal to Rebuild Old French Opera House Also Advanced

NEW ORLEANS, Aug. 22.—A movement is again on foot to provide a municipal auditorium for the presentation of grand opera in New Orleans. It is desired by the musical backers of the project to restrict the use of the hall to music and artistic enterprises. Commercial factors in the city, however, which will have to be consulted in financing the construction, prefer a type of building that could

be used as well for conventions and expositions.

As a compromise, it is suggested by many that the old French Opera House, which was one of the earliest seats of grand opera in the country, be rebuilt. The project gained momentum because of the move to impose a tax upon opera in Georgia. The hope was entertained, for the time, that it might be possible to induce the Metropolitan Opera Company to make an annual trip to New Orleans if it were found necessary to abandon the Atlanta visit. The compromise effected in the Georgia legislature by which a general amusement tax is to be imposed instead of the heavy tax on opera has altered the situation. H. P. S.

cago, where she may open the opera season with an appearance in "Samson et Dalila," with Lucien Muratore in the other title rôle.

Dorothy Francis Engaged for "The Merry Widow"

Dorothy Francis, mezzo-soprano, who last year sang with the Chicago Opera Association, has been engaged to sing the rôle of *Natalie* in "The Merry Widow," which Henry W. Savage is to revive in New York this fall. Miss Francis has sung with the French Opera Company in New Orleans, and with the Society of American Singers in New York.

Concerts to Aid Russian Cause Defer to National Sport

Plans have been canceled for a series of concerts by the Russian Symphony Orchestra for the relief of Russian sufferers. The concerts were to have been given under the conductorship of Modest Altschuler during the latter part of

August and the first part of September at the Lewisohn Stadium, New York. The reason for the cancellation is said to be that the athletic ground had already been acquired for a season of baseball.

Pavlowa Bringing New Ballets and Divertissements to America

Anna Pavlowa, who will begin her North American tour in Quebec in October and who will present sixteen performances at the Manhattan Opera House, New York, commencing Oct. 31, is bringing with her several new ballets and about ten new divertissements, all the result of her preparation of novelties in Paris and London in the past

spring and summer seasons. Her appearances in Canada will be her first in seven years, and following engagements in Quebec, Montreal and Ottawa, she will visit Boston and Providence before coming to New York. Her tour will be under the direction of S. Hurok.

Clara Butt Will Give Two Recitals in New York

Two New York recitals are included in the American program of Clara Butt, English contralto, who is making a concert tour around the world. She is to be heard in the Western States and an Eastern itinerary is now being arranged by her managers, International Concert Direction. She will appear in New York in March. Mme. Butt's concert company includes her husband, Kennerley Rumford, baritone; Daniel Melsa, Polish violinist, and a pianist.

John McCormack to Spend Next Summer in Ireland

GREENWICH, CONN., Aug. 21.—John McCormack, the Irish tenor, will spend the summer of 1922 in his native Ireland, according to announcement made here to-day. He expects to sail for Europe early in May. He will make a concert tour of the continent, and then go to Ireland.

The tenor expects to give some concerts in Ireland before settling down for a rest. His Irish home is Graystones, County Wicklow, where Eamon De Valera also makes his home. The two are great friends.

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